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SEVENTY-FOURTH

ANNUAL REPORT OF THE MANAGERS

OF


THE NEW YORK
INSTITUTION FOR THE BLIND

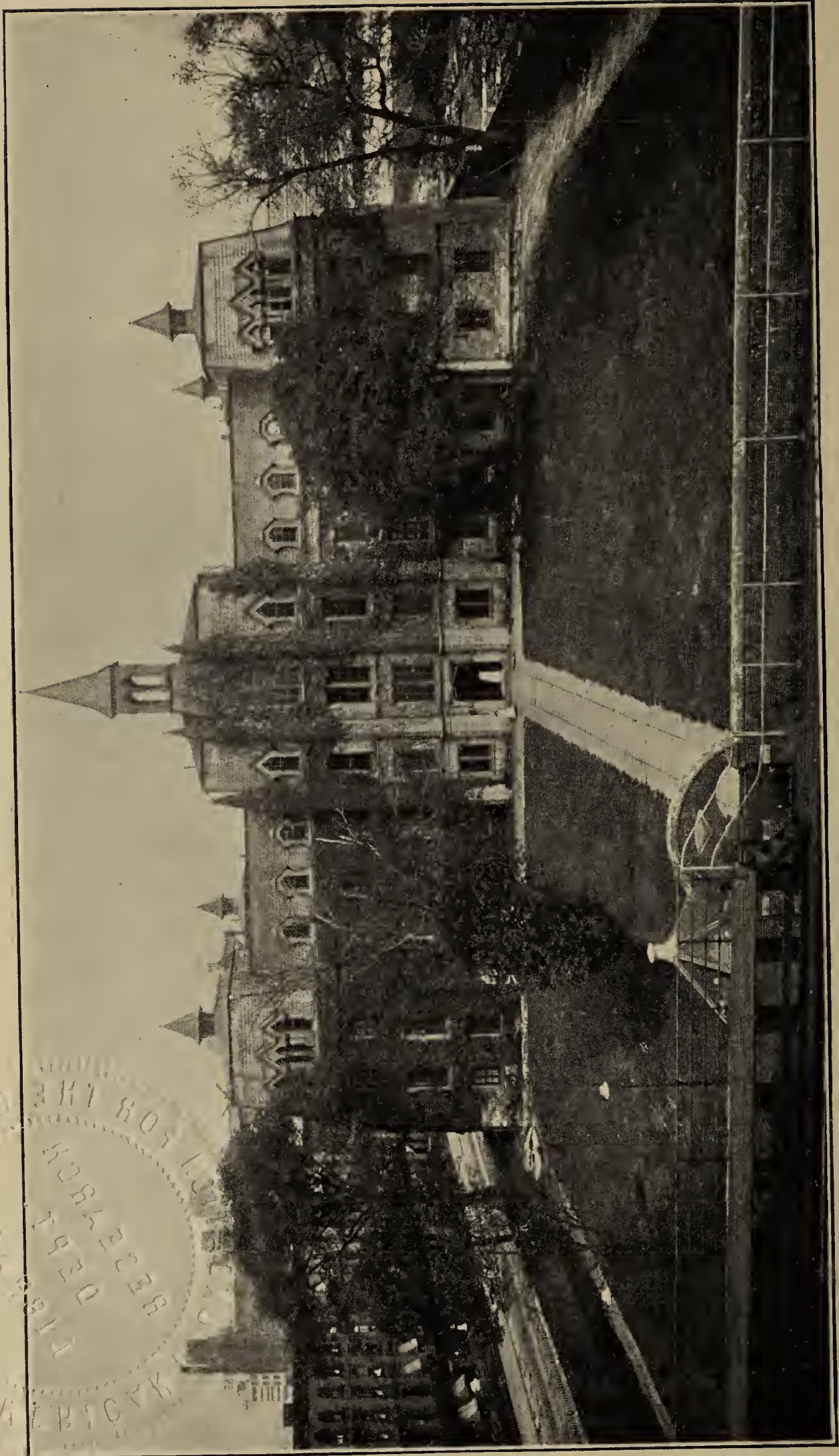
For the Year Ending September 30, 1909.

Lux Oritur :

“And I will bring the blind by a way that they knew not ; I will lead them in paths that they have not known ; I will make darkness light before them.”—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1910





THE FRONT OF THE INSTITUTION.

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MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND, IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....	1831-1845	Chandler, Adoniram.....	1836
Averill, Herman	1831-1832	Cushman, D. Alonzo	1837-1843
Bolton, Curtis	1831-1835	Blakeman, Wm. N., M.D. {	1837-1839
Donaldson, James.....	1831-1832		1841
Bogert, Henry K.....	1831-1832	Wood, Isaac, M.D	1837-1859
Remsen, Henry.....	1831-1832	Hart, Joseph C.....	1837-1840
Stuyvesant, John R	1831-1840	Holmes, Curtis	1837-1838
Price, Thompson.....	1831-1840	Roome, Edward	1837-1845
Ketchum, Morris	1831-1837	Seton, Samuel W	1837
Miller, Sylvanus	1831-1832	Gracie, Robert.....	1838-1861
Crosby, William B.....	1831-1833	Demilt, Samuel.....	1838
Lee, Gideon.....	1831-1836	Hart, James H.....	1839
Ketchum, Hiram.....	1831-1838	Murray, Robert J	1839-1858
Wood, Samuel.....	1831-1836	Schermerhorn, Peter Augustus.	1839-1845
Jenkins, Thomas W.....	1831-1836	Tallmadge, Henry F.....	1839-1841
Thomas, Henry.....	1831-1834	Thompson, Martin E.....	1839
Nevins, Rufus L	1831-1832	Moore, Clement C	1840-1850
Beers, Joseph D.....	1831-1832	Olyphant, D. W. C.....	1840
Mott, Samuel F.....	1831	Averill, Augustine	1840
Patterson, Matthew C	1831-1833	Beers, Cyrenius.....	1841-1853
Russ, John D., M.D	1833-1834	Suydam, Lambert.....	1841-1842
Dwight, Theodore	1833-1837	Holmes, Silas	1841-1842
Brown, Silas.....	1833-1859	Case, Robert L.....	1841-1861
Hagg, John P.....	1833	Crosby, John P.....	1841-1859
Spring, George	1833-1835	Collins, Stacey B.....	1841
Walker, John W.....	1833-1839	Schermerhorn, E. H.....	1841-1842
Miller, Franklin	1833-1835	Marsh, James.....	1842-1852
Steel, Jonathan D.....	1833	Murray, Hamilton.....	1842-1847
Allen, Moses	1834	Walsh, A. R.....	1842-1850
Lyons, Stephen.....	1834-1836	Wood, John	1842-1850
Dissosway, Gabriel P.....	1834-1836	Jones, Edward.....	1843-1850
Phelps, Anson G.....	1834-1855	Whittemore, William T.....	1843-1845
Crosby, William H.....	1835	Smith, Floyd	1844-1848
Hoyt, Charles	1835-1839	Dean, Nicholas	1844-1848
Oakley, Charles.....	1835	Jones, William P.....	1846-1849
Titus, Peter S	1836	Thurston, William R.....	1846-1851
Allen, George F.....	{ 1836-1839 1841-1862	Sheldon, Henry.....	1846-1854
Trulock, Joseph		King, John A.....	1848-1854
Mandeville, William.....	1836-1837	Schell, Augustus.....	1849-1883
		Day, Mahlon	1849-1854

- Jones, George F. } 1850-1859
 } 1865
 Adams, John G. 1851-1858
 Ogden, Gouverneur M. 1851-1857
 Cobb, James N. 1851-1858
 Beadle, Edward L. 1851-1862
 Wood, Edward 1852-1861
 Ogden, John D., M.D. 1853-1855
 Craven, Alfred W. 1854-1861
 Olyphant, G. T. 1855-1857
 Abbatt, William M. 1855-1857
 Noyes, William Curtis. 1855-1859
 Dumont, William 1856-1862
 Warren, James 1856-1859
 Cammann, George P., M.D. .. 1858
 Rutherford, Lewis M. 1858-1861
 Van Rensselaer, Henry 1858-1860
 Hone, Robert S. 1859-1891
 Tones, Francis 1859-1860
 Norton, Charles B. 1859-1861
 Church, William H., M.D. ... 1859-1864
 Hutchins, Waldo. 1860-1867
 Tuckerman, Charles K. 1860-1867
 Kennedy, James Lenox 1860-1864
 Travers, William R. 1860
 Tompkins, Daniel H. 1860-1874
 Aspinwall, J. Lloyd 1860-1861
 Suydam, D. Lydig 1861-1884
 Daly, Charles P. 1861
 Hosack, Nathaniel P. 1862-1876
 Grafton, Joseph. 1862-1872
 Myers, T. Bailey. 1862-1887
 Edgar, Newbold. } 1862-1864
 } 1868
 Donnelly, Edward C. 1862-1864
 Lord, James Cooper 1862-1864
 Schermerhorn, Alfred } 1862-1865
 } 1867-1868
 Irving, John Treat 1863-1896
 Brown, John Crosby 1862-1864
 Van Rensselaer, Alex } 1862-1865
 } 1867-1877
 Potter, Clarkson N. 1863-1866
 McLean, James M. 1863-1890
 Clift, Smith. 1865-1893
 Hoffman, Charles B. 1865-1868
 Emmet, Thos. Addis, M.D. ... 1865-1866
 Whitewright, William 1866-1898
 Schermerhorn, Wm. C. 1866-1901
 De Rahm, Charles 1866-1890
 Hilton, Henry 1866
 Burrill, John E. 1866-1867
 Stout, Francis A. 1867-1892
 Butterfield, Daniel 1868
 Hoffman, William B. 1868-1879
 Gerard, James W. 1869-1873
 Schermerhorn, F. Augs. 1870-1909
 Marié, Peter. 1870-1903
 Rhoades, J. Harsen. 1869-1872
 Rhinelander, Frederick W. ... 1874-1904
 Sheldon, Frederick. 1874-1906
 Robbins, Chandler 1875-1904
 Strong, Charles E. 1875-1887
 Schuyler, Philip. 1878-1898
 Prime, Temple. 1878-1887
 Kane, John I. 1881-1909
 King, Edward. 1884-1893
 Schell, Edward 1885-1893
 Bronson, Frederick 1888-1900
 Kingsland, Ambrose C. 1889-1890
 Robbins, George A. 1889-1895
 Kissel, Gustav E. 1891-1909
 Bowers, John M. 1891-1906
 Peabody, George L., M.D. 1891-1909
 Marshall, Charles H. 1892-1909
 Smith, Gouverneur M., M.D. .. 1893-1898
 Davis, Howland 1894-1909
 Duer, William A. 1894-1905
 Hamilton, William G. 1894-1905
 Appleton, William W. 1896-1909
 Tappen, Frederick D. 1897-1901
 Armstrong, D. Maitland. 1898-1909
 Wheelock, George G., M.D. .. 1898-1907
 Fairchild, Charles S. 1898-1906
 Soley, James Russell. 1900-1909
 Winthrop, Egerton L., Jr. 1901-1909
 Wickersham, George W. 1902-1909
 Foster, Frederick De Peyster. 1903-1909
 Rhinelander, Thomas N. 1905-1909
 McIlvaine, Tompkins 1905-1909
 Godkin, Lawrence. 1905-1909
 Derby, Richard H., M.D. 1906-1907
 Borland, J. Nelson. 1907-1909
 Montant, August P. 1907-1909
 Rhoades, J. Harsen, 2d 1907-1909
 Tucker, Samuel Auchmuty ... 1907-1909
 Hone, Robert G. 1908-1909
 Knapp, Arnold, M.D. 1909

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,
IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Dean, Nicholas.....	1844-1848
Ackerly, Samuel, M.D.....	1831-1845	Demilt, Samuel.....	1838
Adams, John G., M.D.....	1851-1858	De Rahm, Charles.....	1866-1890
Allen, George F.....	{ 1836-1839 1841-1862	Derby, Richard H., M. D....	1906-1907
Allen, Moses.....	1834	Dissosway, Gabriel P.....	1834-1836
Appleton, William W.....	1896-1909	Donaldson, James.....	1831-1832
Armstrong, D. Maitland.....	1898-1909	Donnelly, Edward C.....	1862-1864
Aspinwall, J. Lloyd.....	1860-1861	Duer, William A.....	1894-1905
Averill, Augustine.....	1840	Dumont, William.....	1856-1862
Averill, Herman.....	1831-1832	Dwight, Theodore.....	1833-1837
Beadle, Edward L.....	1851-1862	Edgar, Newbold.....	{ 1862-1864 1868
Beers, Cyrenius.....	1841-1853	Emmet, Thos. Addis, M.D....	1865-1866
Beers, Joseph D.....	1831-1832	Fairchild, Charles S.....	1898-1906
Blakeman, Wm. N., M.D. {	1837-1839 1841	Foster, Frederick De Peyster.	1903-1909
Bogert, Henry K.....	1831-1832	Gerard, James W.....	1869-1873
Bolton, Curtis.....	1831-1835	Godkin, Lawrence.....	1905-1909
Borland, J. Nelson.....	1907-1909	Gracie, Robert.....	1838-1861
Bowers, John M.....	1891-1906	Grafton, Joseph.....	1862-1872
Bronson, Frederick.....	1888-1900	Hagg, John P.....	1833
Brown, John Crosby.....	1862-1864	Hamilton, William G.....	1894-1905
Brown, Silas.....	1833-1859	Hart, James H.....	1839
Burrill, John E.....	1866-1867	Hart, Joseph C.....	1837-1840
Butterfield, Daniel.....	1868	Hilton, Henry.....	1866
Cammann, George P., M.D..	1858	Hoffman, Charles B.....	1865-1868
Case, Robert L.....	1841-1861	Hoffman, William B.....	1868-1879
Chandler, Adoniram.....	1836	Holmes, Curtis.....	1837-1838
Church, William H., M.D...	1859-1864	Holmes, Silas.....	1841-1842
Clift, Smith.....	1865-1893	Hone, Robert G.....	1908-1909
Cobb, James N.....	1851-1858	Hone, Robert S.....	1859-1891
Collins, Stacey B.....	1841	Hosack, Nathaniel P.....	1862-1876
Crayen, Alfred W.....	1854-1861	Hoyt, Charles.....	1835-1839
Crosby, John P.....	1841-1859	Hutchins, Waldo.....	1860-1867
Crosby, William B.....	1831-1833	Irving, John Treat.....	1863-1896
Crosby, William H.....	1835	Jenkins, Thomas W.....	1831-1836
Cushman, D. Alonzo.....	1837-1843	Jones, Edward.....	1843-1850
Daly, Charles P.....	1861	Jones, George F.....	{ 1850-1859 1865
Davis, Howland.....	1894-1909	Jones, William P.....	1846-1849
Day, Mahlon.....	1849-1854	Kane, John I.....	1881-1909
		Kennedy, James Lenox.....	1860-1864

- Ketchum, Hiram.....1831-1838
 Ketchum, Morris1831-1837
 King, Edward1884-1893
 King, John A.....1848-1854
 Kingsland, Ambrose C.....1889-1890
 Kissel, Gustav E.....1891-1909
 Knapp, Arnold, M.D.....1909
 Lee, Gideon.....1831-1836
 Lord, James Cooper.....1862-1864
 Lyons, Stephen.....1834-1836
 Mandeville, William.....1836-1837
 Marié, Peter.....1870-1903
 Marsh, James.....1842-1852
 Marshall, Charles H.....1892-1909
 McIlvaine, Tompkins.....1905-1909
 McLean, James M.....1863-1890
 Miller, Franklin1833-1835
 Miller, Sylvanus1831-1832
 Montant, August P.....1907-1909
 Moore, Clement C.....1840-1850
 Mott, Samuel F.....1831
 Murray, Hamilton1842-1847
 Murray, Robert J.....1839-1858
 Myers, T. Bailey.....1862-1887
 Nevins, Rufus L.....1831-1832
 Norton, Charles B.....1859-1861
 Noyes, William Curtis.....1855-1859
 Oakley, Charles.....1835
 Ogden, Gouverneur M.....1851-1857
 Ogden, John D., M.D.....1853-1855
 Olyphant, D. W. C.....1840
 Olyphant, G. T.....1855-1857
 Patterson, Matthew C.....1831-1833
 Peabody, George L., M.D...1891-1909
 Phelps, Anson G.....1834-1855
 Potter, Clarkson N.....1863-1866
 Price, Thompson.....1831-1840
 Prime, Temple.....1878-1887
 Remsen, Henry.....1831-1832
 Rhinelander, Frederick W....1874-1904
 Rhinelander, Thomas N.....1905-1909
 Rhoades, J. Harsen.....1869-1872
 Rhoades, J. Harsen, 2d.....1907-1909
 Robbins, Chandler.....1875-1904
 Robbins, George A.....1889-1895
 Roome, Edward1837-1845
 Russ, John D., M.D1833-1834
 Rutherford, Lewis M.....1858-1861
 Schell, Augustus.....1849-1883
 Schell, Edward1885-1893
 Schermerhorn, Alfred.... { 1862-1865
 1867-1868
 Schermerhorn, E. H1841-1842
 Schermerhorn, F. Augs.....1870-1909
 Schermerhorn, Peter Augs...1839-1845
 Schermerhorn, William C....1866-1901
 Schuyler, Philip.....1878-1898
 Seton, Samuel W.....1837
 Sheldon, Frederick.....1874-1906
 Sheldon, Henry.....1846-1854
 Smith, Floyd.....1844-1848
 Smith, Gouverneur M., M.D..1893-1898
 Soley, James Russell.....1900-1909
 Spring, George1833-1835
 Steel, Jonathan D.....1833
 Stout, Francis A.....1867-1892
 Strong, Charles E.....1875-1887
 Stuyvesant, John R.....1831-1840
 Suydam, D. Lydig1861-1884
 Suydam, Lambert.....1841-1842
 Tallmadge, Henry F1839-1841
 Tappen, Frederick D.....1897-1901
 Thomas, Henry.....1831-1834
 Thompson, Martin E.....1839
 Thurston, William R.....1846-1851
 Titus, Peter S.....1836
 Tomes, Francis.....1859-1860
 Tompkins, Daniel H.....1860-1874
 Travers, William R.....1860
 Trulock, Joseph.....1836-1840
 Tucker, Samuel Auchmuty...1907-1909
 Tuckerman, Charles K.....1860-1867
 Van Rensselaer, Alex.... { 1862-1865
 1867-1877
 Van Rensselaer, Henry.....1858-1860
 Walker, John W.....1833-1839
 Walsh, A. R.....1842-1850
 Warren, James.....1856-1859
 Wheelock, George G., M.D..1898-1907
 Whitewright, William.....1866-1898
 Whittemore, William T.....1843-1845
 Wickersham, George W.....1902-1909
 Winthrop, Egerton L., Jr....1901-1909
 Wood, Edward.....1852-1861
 Wood, Isaac, M.D.....1837-1859
 Wood, John.....1842-1850
 Wood, Samuel.....1831-1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	McLean, James M.....	1888-1890
Phelps, Anson G.....	1843-1853	Irving, John Treat.....	1891-1895
Wood, Isaac, M.D.....	1854-1859	Schermerhorn, William C....	1896-1901
Allen, George F.....	1860-1862	Schermerhorn, F. Augs	1901-1909
Schell, Augustus.....	1863-1883	Davis, Howland	1909
Hone, Robert S.....	1884-1887		

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marié, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883	Peabody, George L., M.D ...	1907-1909

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1909
Kennedy, James Lenox.....	1863-1864	Foster, Fred'k De Peyster...	1909

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Hone, Robert S.....	1860-1862
Russ, John D., M.D.....	1833-1834	Brown, John Crosby.....	1863
Crosby, William H.....	1835	Myers, T. Bailey.....	1864-1883
Allen, George F.....	{ 1836-1839	Schermerhorn, F. Augs.....	1884-1901
	{ 1841-1859	Marshall, Charles H	1901-1909

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1909
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D..... 1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.

BOARD OF MANAGERS.

1909.

Terms of continuous service.

F. AUGUSTUS SCHERMERHORN,	Since 1870
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, JR.,	" 1901
GEORGE W. WICKERSHAM,*	" 1902
FREDERICK DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS MCILVAINE,	" 1905
LAWRENCE GODKIN,†	" 1905
J. NELSON BORLAND,	" 1907
J. HARSEN RHOADES,	" 1907
AUGUST P. MONTANT,	" 1907
SAMUEL AUCHMUTY TUCKER,	" 1907
ROBERT G. HONE,	" 1908
ARNOLD KNAPP, M.D.,‡	" 1909

* Resigned May 5, 1909.

† Resigned April 7, 1909.

‡ Appointed April 7, 1909.

OFFICERS OF THE BOARD.

HOWLAND DAVIS, *President.*
 GEORGE L. PEABODY, M.D., *Vice-President.*
 CHARLES H. MARSHALL, *Recording Secretary.*
 WILLIAM W. APPLETON, *Corresponding Secretary.*
 FREDERICK DE PEYSTER FOSTER, *Treasurer.*

STANDING COMMITTEES.

Committee on Finance.

GUSTAV E. KISSEL, FREDERICK DE PEYSTER FOSTER,
 THOMAS N. RHINELANDER.

Committee on Supplies, Repairs and Improvements.

JOHN I. KANE, J. NELSON BORLAND,
 CHARLES H. MARSHALL, ROBERT G. HONE,
 DR. ARNOLD KNAPP.

Committee on Education.

WILLIAM W. APPLETON, J. HARSEN RHOADES,
 TOMPKINS MCILVAINE, SAMUEL AUCHMUTY TUCKER.

Committee on Manual Training.

D. MAITLAND ARMSTRONG, THOMAS N. RHINELANDER,
 EGERTON L. WINTHROP, JR., AUGUST P. MONTANT.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACULTY.

WILLIAM B. WAIT, *Emeritus Principal.*
 EVERETT B. TEWKSBURY, *Principal.*

Literary Department.

MARY B. SCHOONMAKER,	LOUISA A. MACANN,
MARGARET A. MACANN,	PAULINE M. WEIMAR,
DORA M. ROBINSON,	HARRIET M. GLOVER,
HELEN HUME,	CHESTER E. TAYLOR,
KARL S. WELLS.	

Music Department.

HANNAH A. BABCOCK, <i>Director</i> ;	SUSAN B. HAWKS,
PAULINE FARRINGTON,	EVA E. MARCH,
MARY BRUCE ALLEN,	L. JOSEPHINE BOYNTON,
F. HENRY TSCHUDI.	

Tuning.

ROBERT J. HARVEY.

Kindergarten.

MARY FITCH HUME,*	ELLEN T. ALDEN.†
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Manual Training and Home Science.

RUDOLPH MUSSEHL,	MARY B. SCHOONMAKER,
DANIEL MCCLINTOCK,	FRANCES A. WARD,
DEBORAH KIPP.	

* To February 1, 1909.

† From February 1, 1909.

Physical Training.

FRANCES E. WOOD,* MARY FLORENCE PERHAM,†
EDGAR FAUVER.

DWIGHT L. HUBBARD, M.D., *Attending Physician.*
ERNESTINE SENIOR, *Matron.*

* To February 1, 1909.

† From February 1, 1909.

Seventy-Fourth Annual Report.

*To the Honorable the Legislature
of the State of New York :*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1909.

The following is a summarized statement of the money received and expended :

CURRENT ACCOUNT.

Balance September 30, 1908.....	\$3,365.19	
Current receipts	91,806.34	
	<hr/>	\$95,171.53
Current expenditures	\$91,963.69	
Cash balance September 30, 1909	3,207.84	
	<hr/>	\$95,171.53

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1908.....	\$29,113.05	
Interest	1,131.74	
Legacies	8,000.00	
Comptroller of New York City, overpaid taxes....	887.73	
Building fund.....	69,753.18	
Bond and mortgages	10,000.00	
	<hr/>	\$118,885.70

Payments—

Taxes and assessments	\$59,567.46	
Transferred to current account for current expense..	3,000.00	
Real estate	2,314.65	
Legal expenses.....	16,922.75	
Balance September 30, 1909	37,080.84	
	<hr/>	\$118,885.70

Deposit (principal) account.....	\$20,000.00	
Interest	135.43	

	<hr/>	\$20,135.43
Less brokerage.....	3,600.00	
	<hr/>	\$16,535.43

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1908.....	\$16,633.44	
Real estate	143,196.66	
Interest	2,164.75	
New York City bonds	52,081.25	
	<hr/>	\$214,076.10

Payments—

Transferred to investment fund	\$69,753.18	
Transferred to current account.....	494.00	
Real estate	105,773.50	
Legal expense	823.25	
Balance September 30, 1909.....	37,232.17	
	<hr/>	\$214,076.10

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1908	\$32,220.66	
Miller mortgages, \$98,950, less mortgage paid, \$3,300.....	95,650.00	
	<hr/>	\$127,870.66

Receipts—

Interest received	\$5,856.79	
Donations	80.00	
Bond and mortgage	3,300.00	
	<hr/>	9,236.79
		<hr/>
		\$137,107.45

Payments—

Legal expense	\$189.72	
Music and instruction.....	1,900.82	
Balance, cash September 30, 1909.....	39,366.91	
Miller mortgages.....	95,650.00	
	<hr/>	\$137,107.45
		<hr/>

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1909:

Miles R. Burke.....	\$2,000.00	John Penfold.....	\$470.00
Jane Van Cortland.....	300.00	Madam Jumel.....	5,000.00
Isaac Bullard.....	101.66	Mrs. Steers	34.66
Elizabeth Bayley.....	100.00	Thomas Garner.....	1,410.00
John Jacob Astor.....	5,000.00	Elizabeth Magee.....	534.00
William Bean.....	500.00	Chauncey and Henry Rose..	5,000.00
Peter G. Stuyvesant.....	3,000.00	John J. Phelps	2,350.00
John Horsburgh.....	5,000.00	Rebecca Elting.....	100.00
Elizabeth Demilt.....	5,000.00	Gerard Martins.....	500.00
Sarah Demilt.....	2,000 00	Regina Horstein.....	250.00
C. D. Betts.....	40.00	John Alstyne.....	10,320.44
Sarah Penny	500.00	Elizabeth and Sarah Wooley.	5,984.83
Sarah Bunce.....	500.00	Benjamin Nathan.....	1,000.00
Elizabeth Idley.....	196.00	Thomas M. Taylor.....	6,151.94
Samuel S. Howland.....	1,000.00	Simeon Abrahams.....	5.052 70
William Howe.....	2,985.14	James Peter Van Horn.....	20,000.00
Margaret Fritz.....	100.00	Caleb Swan	500.00
James McBride.....	500.00	Mrs. A. E. Schermerhorn ..	10,000.00
Charles E. Cornell.....	521.96	Henry H. Munsell.....	3,396.32
Charles E. Deming.....	50.00	Thomas C. Chardevoyne....	5,000.00
Mrs. De Witt Clinton.....	200.00	William Dennistoun.....	11,892.77
W. Brown	465.00	William B. Astor	5,000.00
Elizabeth Gelston.....	1,000.00	Benjamin F. Wheelwright..	1,000.00
Robert J. Murray.....	500.00	George T. Hewlett, executor.	500 00
Seth Grosvenor.....	10,000.00	J. L. (of Liverpool, England)	25.00
Elijah Withington.....	100.00	Ephraim Holbrook.....	39,458.16
Benjamin F. Butler.....	812.49	Mrs. Emma B. Corning....	5,000.00
Frissel Fund.....	2,000.00	Eliza Mott	1,475.54
Simeon V. Sickles.....	6,561.87	Maria M. Hobby	2,509.82
Anson G. Phelps.....	5,675 68	Daniel Marley.....	1,749.30
Thomas Reilly.....	2,254.84	Henry E. Robinson.....	6,000.00
Elizabeth Van Tuyle.....	100.00	Henry Schade	20.00
Thomas Eggleston.....	2,000.00	Caroline Goff.....	4,161.59
Sarah A. Riley.....	100.00	Catherine P. Johnston.....	530.00
William E. Saunders	725.84	Mrs. Emma Strecker.....	12,221.66
Thomas Eddy	1,027.50	Eli Robbins.....	5,000.00
Robert C. Goodhue.....	1,000.00	Margaret Burr.....	11,011.11
Jonathan C. Bartlett	190.00	Mary Burr	10,611.11
Stephen V. Albro.....	428.57	Samuel Willetts.....	5,045 00

Roosevelt & Sons.....	\$45.00	Emeline S. Nichols	\$5,000.00
Augustus Schell	5,000.00	Margaret Salisbury.....	100.00
James Kelly.....	5,000.00	Sarah B. Munsell	477.56
George Merrill	40.00	Edward L. Beadle.....	4,303.99
William B. and Leonora S. Bolles	2,949.11	Cecelia J. Loux.....	2,000.00
Edward B. Underhill.....	500 00	Mrs. E. Douglas Smith.....	90.00
Harriet Gross	1,000.00	William C. Schermerhorn...	10,000.00
Mary Hopeton Drake.....	2,340.00	Mary J. Walker.....	24,193.76
George Dockstader	325.00	Sarah Schermerhorn Estate.	5,137.50
Mary Rogers.....	1,000.00	Mary J. Walker Estate.....	1,222.32
Polly Dean.....	500.00	F. Augs. Schermerhorn (for building fund).....	10,000.00
John Delaplaine	302.99	Mrs. Theodore B. Myers ...	5,000.00
Abby A. Coates Winsor	1,000.00	Peter Marié's Estate.....	3,145.47
Harriet Flint.....	1,776.74	Eli Specht	2,816.17
Maria C. Robbins.....	10,000.00	Catherine Talman.....	4,996.60
Cash (sundry donations)....	133.18	Annie Stewart Miller.....	116,401.93
Julia A. Delaplaine.....	38,842.25	F. Augs. Schermerhorn (for pipe organ)	5,840.00
Mary E. Brandish.....	89.40	Amelia B. Lazarus	10,000.00
Thomas W. Strong.....	1,893.00	Ida M. Chapman.....	200.00
Maria Moffett.....	14,112.21	Cash (W. B. W.)	600.00
Maria Moffett, other stocks..	2,800.00	Edith Smith.....	50.00
John Vanderbilt.....	25.00	Mrs. J. J. Astor	10.00
William Clymer.....	2,000.00	E. E. West	10.00
Julia L. Peyton.....	1,000.00	Mrs. Dr. Wheelock	10.00
Amos R. Eno.....	5,000.00	Theodore P. Nichols.....	8,000.00
Clarissa L. Crane.....	1,000.00		
Leopold Boscowitz.....	1,000.00		

The funds thus received from legacies were represented as follows : On deposit in the Union Trust Company, fifty-three thousand six hundred and sixteen dollars and twenty-seven cents (\$53,616.27); Bonds and Mortgages, ninety-three thousand dollars (\$93,000); Building Fund, thirty-seven thousand two hundred and thirty-two dollars and seventeen cents (\$37,232.17); Library Fund, Bonds and Mortgages, ninety-five thousand six hundred and fifty dollars (\$95,650); cash, thirty-nine thousand three hundred and sixty-six dollars and ninety-one cents (\$39,366.91). The remainder of the fund has been applied from time to time in such ways as in the judgment of the Managers would most effectively accomplish the educational objects for which this Institution was established.

The Managers beg to gratefully acknowledge the receipt of the following legacies during the fiscal year ending September 30, 1909: From Mrs. J. J. Astor, ten dollars (\$10); from E. E. West, ten dollars (\$10); from Mrs. E. Douglas Smith, twenty-five dollars (\$25); from Miss Edith Smith, twenty-five dollars (\$25); from Mrs. Dr. Wheelock, ten dollars (\$10), and from the estate of Theodore P. Nichols, eight thousand dollars (\$8,000).

In the early part of the year the Managers acquired a piece of property with the purpose of removing to it as soon as practicable. Although the location seemed to be in every way desirable, so many unexpected difficulties and contingencies have since arisen from the laying out of streets, that the Managers seriously doubt whether it will be wise to occupy this property, and for these reasons have been looking for a different location that will fully serve the purposes of the Institution.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

HOWLAND DAVIS, *President*.

CHARLES H. MARSHALL, *Recording Secretary*.

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this seventh }
day of January, 1910. }

FLOYD PECK,

Notary Public, New York County.

REPORT OF THE TREASURER.

FREDERICK DE P. FOSTER, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND,
for the year ending September 30, 1909.

<i>Dr.</i>		<i>Cr.</i>
CURRENT FUND.		
Balance, September 30, 1908.....	\$3,365.19	
Received from:		
New York State.....	\$51,393.99	Supplies..... \$12,912.77
New Jersey.....	6,611.14	Salaries and wages..... 38,878.68
Tuition and support.....	1,717.50	Clothing, dry goods..... 2,190.08
Music and instruction.....	320.00	Furniture and fixtures..... 6,688.96
Rent.....	7,500.00	Principal's fund..... 1,000.00
Gas rebate.....	902.11	Repairs and improvements..... 6,856.62
New York County.....	1,961.07	Traveling..... 32.93
Kings County.....	1,054.10	Electricity (for organ)..... 500.55
Queens County.....	112.30	Gas..... 1,428.48
Westchester County.....	134.64	Music and instruction..... 3,021.88
Investment fund.....	12,051.68	Manual training..... 575.29
Interest.....	6,034.84	Petty account..... 3,733.49
Building fund.....	823.25	Drugs and medicines..... 123.34
Library fund.....	189.72	Fuel..... 3,487.86
Principal's fund.....	1,000.00	Real estate..... 2,404.35
	91,806.34	Taxes..... 5,729.93
		Legal expense..... 2,398.48
		<hr/>
		Balance, September 30, 1909.
		\$91,963.69
		3,207.84
		<hr/>
		\$95,171.53

(Signed) FREDERICK DE P. FOSTER, Treasurer.

The foregoing account has been compared with the vouchers and is certified to be correct by Townsend & Dix, Accountants and Auditors, 31 Nassau St., N. Y. City.

November 19, 1909.

THOMAS N. RHINELANDER, } Finance Committee.
HOWLAND DAVIS, }

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1909:

Number of pupils September 30, 1908.....	168
Admitted during the year	33
Whole number instructed	201
Reductions	33
Number remaining.....	168

The arrangement of the work of the various departments remains on a basis which last year was found most convenient. The High School subjects, which vary a little from time to time, are this year as follows: English, first, second, third and fourth years; Latin, first and third; German, first, second and third; Algebra, Geometry, Physical Geography, and European History.

Work in Music is given in the following subjects, with the number of pupils in each:

Point Music Notation.....	28
Harmonic Notation.....	19
Junior Harmony	20
Intermediate Harmony.....	8
Senior Harmony and Counterpoint	9
Staff Notation and Dictation.....	7
Junior Chorus	24
Senior Chorus	77
Individual Vocal Instruction.....	2
Organ	6
Piano—Boys	50
Piano—Girls	36

Our manual training work proves each year its value as an educational factor. The good quality of the physical

training of our pupils is shown in the greater confidence and independence of motion and vigor of body and mind. The health of the school has been excellent.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each :

Reading	19	Elementary Algebra	8
Writing	8	Geometry	2
Spelling	5	Physics.	2
Arithmetic	9	Latin Poetry at Sight	2
Geography.....	6	Latin Prose at Sight	2
Elementary English	8	Latin Grammar	2
United States History and Civics...	9	Latin Prose Composition	4
English, first year	11	Virgil's Æneid	4
English, second year.....	7	Cæsar's Commentaries	4
English, third year	4	Elementary Latin Prose Composition	2
English, fourth year	3	French, third year.....	1
English Grammar	6	French, fourth year.....	2
History of English Language and		German, second year	2
Literature	4	German, third year	2
Ancient History.....	6	Harmony and Counterpoint.....	2
Domestic Science.....	4	Acoustics and Music History.....	4
History of Great Britain and Ireland.	2	Music Form and Analysis	2

The record of the Regents examinations for the year is as follows:

Number of examination days	9
Pupils examined	54
Subjects covered	33
Answer papers written.....	162
Answer papers claimed	149
Papers allowed by the Regents	145

The following table gives the result of the examinations held from 1903 to 1909 :

	<i>No.</i> <i>examined.</i>	<i>No.</i> <i>claimed.</i>	<i>No.</i> <i>allowed.</i>	<i>Per cent.</i> <i>claimed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>claimed.</i>
1903.....	137	114	114	83.21	83.21	100.00
1904.....	157	121	121	77.07	77.07	100.00
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41
1909.....	162	149	145	91.97	89.50	97.31

The following are the statistics of certificates received by the pupils of this school since we began to take Regents examinations in 1891 :

Number who have received Preliminary Certificates.....	108
Number who have received 12 Count Certificates	17
Number who have received 24 Count Certificates	14
Number who have received 36 Count Certificates.....	8
Number who have received 48 Count Certificates	7
Number who have received 60 Count Certificates	2
Number who have received 67 Count Certificates	1
Number who have received 72 Count Certificates	2
Number who have received 81 Count Certificates	2
Number who have received 82 Count Certificates.....	1
Number who have received 88 Count Certificates	1
Number who have received 96 Count Certificates	2
Number who have received 108 Count Certificates.....	1
Number who have received 114 Count Certificates	1

The following is a list of the pupils present during the year 1908-1909 who have received Regents certificates under the new scheme of values :

PRELIMINARY CERTIFICATES.

Charles Baumann,	Samuel Herman,	Elizabeth Payne,
E. Loretta Butler,	Axel Hagerman,	Joseph Reichard,
Lawrence Collins,	Emily T. Heil,	John Richardt,
Charles Comon,	Thomas Johnson,	Samuel Rosenman,
Catherine Cohen,	Edward Klepper,	Sarah Steinburg,
William Chambers,	Albert Kuchler, Honor,	George W. Stone,
Peter Greany,	William Lindner,	George Taglang,
Calvin S. Glover,	Edward Marchman,	Lena D. Vogt,
Walter Hallenbeck,	Josephine Piechocinski,	Lucy Williams.

18 COUNT CERTIFICATES.

William Chambers,	Albert Kuchler,	Lena D. Vogt,
Catherine Cohen,	Elizabeth Payne,	Lucy Williams.
Calvin S. Glover,	George W. Stone,	
Emily T. Heil,	Sarah Steinburg,	

36 COUNT CERTIFICATES.

Calvin S. Glover,	George W. Stone,	Lucy Williams.
Emily T. Heil,	Lena D. Vogt,	

54 COUNT CERTIFICATES.

George W. Stone,	Calvin S. Glover.
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67 COUNT CERTIFICATE.

Mary V. Norcott.

CLASSICAL ACADEMIC DIPLOMA.

Calvin S. Glover.

88 COUNT CERTIFICATE.

E. Loretta Butler.

96 COUNT CERTIFICATE.

E. Loretta Butler.

114 COUNT CERTIFICATE.

E. Loretta Butler.

At the end of the report may be found programmes of the Anniversary Exercises, of the recitals given from time to time during the year, a list of literary publications in New York Point print, a list of works on Music Culture, and a list of compositions for piano and for organ in New York Point, with the names of their editors, or of publishers of ink print editions, so far as could be ascertained. The pianoforte music is also classified by years.

The publication of books in embossed form cannot be too much encouraged. The list already includes some of the best representative books in various lines, and the number is being continually increased. Because at best the cost of publication of books for the blind is very great, care is taken to select only such books as will probably be of permanent value and interest.

The four pupils who were reported last year as attending college are continuing their courses. In addition to them, Calvin S. Glover has entered Columbia University this fall in regular standing, and Mary V. Norcott is studying at the Musical Art School, New York.

Respectfully submitted,

EVERETT B. TEWKSBURY,

Principal.

Comparative Statistics of the State Schools and of the Institution in the Regents Examinations.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly report of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz :

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1906 for eight years ending June 30, 1906, and under 1909 for the eleven years ending June 30, 1909. The figures for the State were not available for later than 1906.

<i>Subjects.</i>	<i>Per cent. claimed of number examined.</i>				<i>Per cent. allowed of number examined.</i>				<i>Per cent. allowed of number claimed.</i>			
	<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>	
	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>
Reading.....	96	97	95	88	96	97	95	88	100	100	100	100
Writing.....	90	94	97	100	90	94	97	100	100	100	100	100
Spelling.....	61	71	72	74	59	70	71	74	96	99	99	100
Elementary English ..	57	69	54	75	51	60	54	72	89	87	100	95
Arithmetic	55	64	69	67	52	62	69	67	96	97	100	100
Geography	58	67	74	70	53	62	74	70	91	92	100	100
Advanced arithmetic .	46	57	52	36	34	47	52	36	70	82	100	100
Advanced English....	51	67	34	49	38	50	33	49	73	75	97	100
English composition..	74	78	92	87	60	57	92	87	81	73	100	100
Rhetoric.....	70	77	93	73	58	54	84	73	82	70	90	100
American literature...	84	..	86	..	74	..	86	..	87	..	100	..
Physics	58	74	64	74	40	65	64	74	67	88	100	100
Physiology & Hygiene.	61	73	64	77	53	67	64	71	86	92	100	100
United States history..	63	72	74	86	53	62	74	86	85	86	100	100
N. Y. State history ...	72	..	39	..	58	..	35	..	81	..	89	..
Roman history.....	85	84	100	63	72	73	100	63	85	87	100	100

<i>Subjects.</i>	<i>Per cent. claimed of number examined.</i>				<i>Per cent. allowed of number examined.</i>				<i>Per cent. allowed of number claimed.</i>			
	<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>	
	1898.	1906.	1898.	1909.	1898.	1906.	1898.	1909.	1898.	1906.	1898.	1909.
English history	76	77	83	60	58	64	83	60	80	83	100	100
Physical geography...	72	74	87	65	63	65	87	65	88	88	100	100
Geology	79	87	70	100	68	79	69	100	85	91	99	100
Algebra	72	72	100	61	70	69	100	61	98	96	100	100
English literature	92	..	71	..	83	..	71	..	90	..	100
Civics	75	..	52	..	60	..	52	..	80	..	100
General history	85	..	83	..	76	..	83	..	89	..	100
Geometry	66	..	85	..	59	..	85	..	89	..	100
Advanced U. S. history	70	..	69	..	50	..	64	..	71	..	93
Psychology	88	..	82	..	72	..	82	..	82	..	100
American selections	87	..	60	..	73	..	60	..	84	..	100
Advanced Eng. comp..	..	81	..	90	..	54	..	90	..	67	..	100
English selections.....	..	87	..	100	..	72	..	100	..	83	..	100
Home science.....	..	68	..	100	..	3	..	100	..	5	..	100
English reading.....	..	85	..	100	..	75	..	100	..	88	..	100
Astronomy	85	..	100	..	76	..	100	..	89	..	100
First year Latin	68	..	93	..	62	..	93	..	91	..	100
Cæsar's Commentaries	79	..	100	..	70	..	100	..	89	..	100
Æneid	89	..	88	..	79	..	88	..	89	..	100
Cicero's Orations.....	..	84	..	100	..	68	..	100	..	81	..	100
Latin prose.....	..	79	..	100	..	58	..	100	..	73	..	100
Latin prose composit'n	72	..	93	..	57	..	93	..	79	..	100
Greek history.....	..	84	..	91	..	76	..	91	..	90	..	100
Hist. of Am. literature	88	..	100	..	68	..	100	..	77	..	100
Business English	78	..	100	..	50	..	100	..	64	..	100
Com. geography	76	..	100	..	54	..	100	..	71	..	100
Economics	84	..	100	..	66	..	100	..	79	..	100
German, 1st year.....	..	76	..	89	..	69	..	89	..	91	..	100
German, 2d year.....	..	78	..	65	..	68	..	65	..	87	..	100
German, 3d year.....	..	83	..	81	..	65	..	81	..	78	..	100
Mediæval history.....	..	82	..	82	..	75	..	82	..	91	..	100
English, 1st year.....	..	70	..	66	..	58	..	65	..	83	..	98
English, 2d year.....	..	80	..	83	..	67	..	83	..	84	..	100
English, 3d year.....	..	80	..	100	..	65	..	100	..	81	..	100
French, 2d year.....	..	79	..	86	..	66	..	71	..	84	..	83
Average.....	69	78	75	82	60	65	74	81	86	82	99	99

Music Recital, November 6, 1908.

1. CHORUS, - He That Hath a Pleasant Face, - - *Hatton*
2. SAILOR'S SONG, - No. 37, Op. 68, - - - *Schumann*
CHARLES BAUMANN.
3. FIRST MOVEMENT OF SONATINA IN G, - - *Beethoven*
MARGARETTA EADIE.
4. THE DARING HORSEMAN, No. 9, Op. 130, - - *Gurlitt*
EDGAR F. KEARNEY.
5. HUNTING SONG, - No. 7, Op. 68, - - - *Schumann*
MARY F. HALE.
6. PRELUDE IN C, - No. 1 of 12 Preludes, - - - - *Bach*
CHARLES COMON.
7. CHORUS, Sleep While the Soft Evening Breezes Blowing, *Bishop*
8. WATER NYMPH, No. 3, from Water Scenes, Op. 13, - *Nevin*
CATHERINE COHEN.
9. AT AN OLD TRYSTING PLACE,
No. 3, from Woodland Sketches, Op. 51, *MacDowell*
ELIZABETH PAYNE.
10. ALBUM LEAF, - "Für Elise," - - - - *Beethoven*
SAMUEL ROSENMAN.
11. SPRING SONG, No. 30, from Songs Without Words, *Mendelssohn*
LENA D. VOGT.
12. IN AUTUMN, No. 4, from Woodland Sketches, Op. 51, *MacDowell*
E. LORETTA BUTLER.

Organ Recitals by F. Henry Tschudi, F. A. G. O.,
assisted by the Chorus Class.

November 12, 1908.

GRAND CHORUS, in B flat, - - - - - *Theodore Dubois*
CANTILENE, in A minor, - - - - - *Theodore Salome*
SCHERZO, - - - Sonata No. 8, - - - *A. Guilmant*
CHORUS, - - - Recessional, - - - *R. De Koven*
ANDANTE CANTABILE, Symphony No. 4, - - - *C. Widor*
GRAND PROCESSIONAL MARCH, Queen of Sheba, *C. Gounod*

Organ Recital of Christmas Music by Mr. Tschudi,
assisted by the Chorus Class.

December 16, 1908.

FESTAL MARCH, - - Op. 80, - - - *J. C. Calkin*
SHEPHERDS IN THE FIELD, Op. 48, - - - *O. Malling*
THE HOLY NIGHT, - (Noel), - - - *Dudley Buck*
PASTORAL SYMPHONY, Messiah, - - - *G. F. Handel*
CHORUS, - - - April Days, - - - *C. Pinsuti*
OFFERTORY ON CHRISTMAS CAROLS, in C minor, *A. Guilmant*
MARCH OF THE MAGI KINGS, - - - *Theodore Dubois*

Christmas Exercises, December 18, 1908.

1. ANTHEM BY THE CHORUS CLASS,
 "Arise, Shine, For Thy Light is Come," - - - *G. J. Elvey*
2. RECITATION, - - - The Lisper,
 WILLIAM MORGAN.
3. RECITATION, - - - Golden Cobwebs,
 RACHEL ASKENAS.
4. RECITATION, - - Overheard at Christmas,
 GEORGE KRAUER.
5. PIANO SOLO, "A Little Piece," from Schumann Album,
 EVA SMALL.
6. RECITATION, - - - Just Past Christmas,
 PETER GARVEY.
7. SONGS BY THE KINDERGARTEN,
 (a) Santa Claus, - - - - *Emily Paulson*
 (b) Shine Out, O Blessed Star, - - - *Caro A. Dugan*
8. RECITATION, - - - Sambo's Prayer,
 OLIVE VAN ETTEN.
9. RECITATION, Santa Claus and the Mouse,
 LOUIS DENK.
10. SONG, - - - Christmas Carol,
 CATHERINE CLARK.
11. RECITATION, - - Almost Beyond Endurance,
 EMMA KINGSLAND.
12. RECITATION, The Little Christmas Tree,
 HARRY SABEL.
13. JUNIOR SINGING CLASS, "The First Christmas."
14. RECITATION, - - Knowledge Is Sweet,
 ANNIE WARSCHAUER.
15. ORGAN SOLO, - - Swedish Wedding March, - - - *A. Soedermann*
 GEORGE W. STONE.
16. RECITATION, - - Gosling Stew, - - - *Eugene Field*
 JOHN VAN DYCK.
17. RECITATION, - - Christmas Gifts,
 ANNIE ARNOWITZ.
18. PIANO SOLO, - - May Bells, No. 2, - - - *F. Spindler*
 MILTON LOEWENSTEIN.
19. RECITATION, - - The Seven Ages of Man, - - - *Shakespeare*
 WILLIAM LINDNER.
20. RECITATION, The Seven Ages of the Christmas Turkey, - *S. S. Stinson*
 MARTIN BIRGEN.
21. PIANO SOLO, Waltz, in A flat, Op. 34, No. 1, - - - *F. Chopin*
 EMILY T. HEIL.
22. RECITATION, Selections from the Birds Christmas Carol, *Kate Douglas Wiggin*
 MARY V. NORCOTT.
23. RECITATION, - - Pink Dominoes, - - - *Rudyard Kipling*
 AXEL HAGERMAN.
24. RECITATION, - - A Russian Christmas,
 E. LORETTA BUTLER.
25. ANTHEM BY THE CHORUS CLASS,
 He Shall Reign Forever. - - - *Caleb Simper*

Mendelssohn Centenary, February 3, 1809-1909.

1. SKETCH OF THE LIFE OF FELIX MENDELSSOHN,
MARY V. NORCOTT.
2. CONFIDENCE, - Op. 19, No. 4,
SAMUEL HERMAN.
3. VENETIAN GONDELLIED, Op. 19, No. 6,
SAMUEL ROSENMAN.
4. JOYOUS PEASANT, Op. 102, No. 48,
EDGAR F. KEARNEY.
5. CHORUS, Farewell to the Forest. (Sung without accompaniment.)
6. CONSOLATION, - Op. 30, No. 9,
WILLIAM LINDNER.
7. DUETTO, - - Op. 38, No. 18,
ELIZABETH PAYNE.
8. HOPE, - - - Op. 38, No. 16,
CHARLES COMON.
9. ORGAN SONATA, Op. 65, No. 8, Third movement,
EDWARD MARCHMAN.
10. VENETIAN GONDELLIED, Op. 30, No. 12,
E. LORETTA BUTLER.
11. VOLKSLIED, Song of Triumph, Op. 53, No. 23,
CATHERINE COHEN.
12. WITHOUT REPOSE, Op. 30, No. 8,
MARY V. NORCOTT.
13. A TALK ON THE SONGS WITHOUT WORDS,
MISS BABCOCK.
14. VENETIAN GONDELLIED, Op. 62, No. 29,
CALVIN S. GLOVER.
15. { *a.* LOST HAPPINESS, Op. 38, No. 14,
b. SPRING SONG, Op. 62, No. 30,
LENA D. VOGT.
16. HUNTING SONG, Op. 19, No. 3,
EDWARD MARCHMAN.
17. SPINNING SONG, Op. 67, No. 34,
EMILY T. HEIL.
18. CHORUS, How Lovely Are the Messengers,
from the Oratorio "St. Paul."
Organ accompaniment by MR. TSCHUDI.

Organ Recital by Mr. Tschudi, assisted by
the Chorus Class.

March 17, 1909.

1. CORONATION MARCH, - - - - - *J. S. Svendsen*
2. OVERTURE TO "STRADELLA," Op. 39, - - - *F. Von Flotow*
3. CHORUS, - - - The Cuckoo, - - - *G. A. Macfarren*
(From the Opera "She Stoops to Conquer.")
4. SCHERZO SYMPHONIQUE, Op. 55, No. 3, - - - *F. A. Guilmant*
5. CAPRICE, in B flat, Op. 20, - - - - - *F. A. Guilmant*
6. FUGETTA, - On the initials F. A. G., - - - *F. A. Guilmant*
7. CHORUS, - - Autolycus' Song, - - - *Clara A. Macirone*
8. FINALE, from Seventh Sonata, Op. 89, - - - *F. A. Guilmant*

Anniversary Exercises, April 1, 1909.

- [illegible]

*Mr. F. H. TSCHUDI, Accompanist.

Organ and Chorus Recital, May 28, 1909.

1. CHORUS, Forget-me-not (Vocal Gavotte), $\left\{ \begin{array}{l} \text{Words, H. C. Wait} \\ \text{Music, T. Giese} \end{array} \right.$
Arranged for four parts by BAIER.
2. ORGAN, - Prelude and Fugue in G minor, - - J. S. Bach
GEORGE STONE.
3. JUNIOR SINGING CLASS.
 - a. Young Night Thought, $\left\{ \begin{array}{l} \text{Words, Stevenson} \\ \text{Music, Arthur Foote} \end{array} \right.$
 - b. An Old French Spring Song.
4. ORGAN, - - Elevation in A flat, - - - A. Guilmant
CALVIN S. GLOVER.
5. CHORUS, - - Love's Old Sweet Song, - J. L. Molloy
Arranged for four parts by PAGE.
6. ORGAN, - - - Allegretto in F, - - - J. Stainer
ALBERT KUCHLER.
7. CHORUS, - - A Spring Song, - - - C. Pinsuti
8. ORGAN.
 - a. Adagio in A flat, - - - Dr. W. Volckmar
 - b. Allegretto Maestoso, from Sonata No. 2, F. Mendelssohn
EDWARD MARCHMAN.
9. CHORUS, - - The Kerry Dance, - - - J. L. Molloy
Arranged for four parts by PAGE.
10. ORGAN, - - Gavotte in E flat, Op. 7, - - M. Roeder
CALVIN S. GLOVER.
11. RECESSIONAL, Lest We Forget, $\left\{ \begin{array}{l} \text{Words, Rudyard Kipling} \\ \text{Music, Reginald De Koven} \end{array} \right.$

Organ Recital of Music by American Composers, by
F. Henry Tschudi, assisted by Vernon Hughes, Tenor.

June 3, 1909.

1. ORGAN SONATA, Opus 1,
By Eugene Whitney Thayer, Mus. Doc., 1838-1889
First movement, Allegro in canon form; middle part, a Choral.
Second movement, Pastorale.
Third movement, A Theme and five Variations on
"God Save the King."
2. SONGS OF THE DESERT, - - - *By George H. Clutsam*
 1. Proem.
 2. Love's Faith.
 3. The Boatman's Song.
 4. Song of the Syrian Mother.
 5. The Caravan.
3. ORGAN SOLOS.
 - a. At Evening, - - - *By Dudley Buck, 1839-1909*

"The countless happy stars stand watching in the
 deepening blue * * * * *
 They at the trellised window loiter,
 Deferring their 'good-night' with blissful words."
 —From "Allingham."
 - b. Marcia, - - - *By Arthur Bird, 1856-*
4. TWO SONGS, - - - *By Teresa del Riego*
 - a. The Songs of the Summer.
 - b. April's Gift.
5. ORGAN SOLOS.
 - a. Cantilena in B flat, *By Will O. MacFarlane, 1870-*
 - b. Berceuse, - - - *By H. R. Shelley, 1858-*
6. TWO SONGS.
 - a. No. 7 of Gypsy Songs, - - - *By Anton Dvorák*
 - b. The Birth of Morn, - - - *By Franco Leoni*
7. ORGAN, - Grand Fantasie in C minor,
Opus 116, *By H. N. Bartlett, 1845-*

Piano Recital, June 10, 1909.

ALBERT KUCHLER,	-	-	Sunflower Dance,	-	-	<i>MacClymont</i>
HARRY LARSEN,	-	-	Gavotte,	-	-	<i>Von Wilm</i>
ELSIE BARTHOLD,	-	-	Consolation,	-	-	<i>Mendelssohn</i>
JOHN RICHARDT,	-		Rondo from Sonata No. 1,	-		<i>Mozart</i>
MARGARET MCKENNA,			Grandmother Tells a Ghost Story,	-		<i>Kullak</i>
WILLIAM RESNIKOFF,	-	-	Andantino,	-	-	<i>Haydn</i>
MARY CUNNINGHAM,	-		Gentle Complaint,	-		<i>Burgmüller</i>
MILTON WILLIAMS,	-	-	Little Wanderer,	-	-	<i>Kullak</i>
ANNIE MONOHAN,	-	-	Gavotte,	-	-	<i>Giese</i>
MORRIS ALPERSTEN,	-		Chevaleresque,	-	-	<i>Burgmüller</i>
WILLIAM CHAMBERS,	-	-	Bagatelle,	-	-	<i>Due</i>
ALICE JOHNSON,	-	-	Music Box,	-	-	<i>Baumfelder</i>
BOYD HANCHETTE,	-		Patriotic Song,	-	-	<i>Grieg</i>
NELLIE COSTELLO,	-		Album Leaf,	-	-	<i>Grieg</i>
HENRY WALTERS,	-	-	May Bell No. 1,	-	-	<i>Spindler</i>
MARTIN BERGEN,	-	-	A Short Story,	-	-	<i>Lichner</i>
MILTON LOEWENSTEIN,			First Movement Sonata No. 1,	-		<i>Clementi</i>
JOHN VAN DYCK,	-	-	Fugue No. 2,	-	-	<i>Handel</i>

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, Geometry, European History.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Latin, 1st year, German, 3d year.	Kindergarten, Geography, Grade I, Typewriting.

MUSIC.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Piano, Organ.	Piano, Organ, Tuning, Voice Cul- ture.	Piano, Organ, Tuning.	Piano, Tuning.	Junior Harmony, Counterpoint, Senior Harmony, Point Music Notation, Staff Notation & Dicta- tion, Tuning.	Jun. Singing Class Chorus, Piano, Tuning.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Caning. *	Caning. *	Caning. *	Caning, Mattress Making.	Caning. *	Caning, * Mattress Making.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.
1.15 to 2.00	2.00 to 2.45	3 to 3.30	3.30 to 4.00	4.00 to 4.30
Kindergarten, Geography, Grade II, U. S. History, Grade I, German, 2d year.	Kindergarten, Geography, Grade I, U. S. History, Grade II, German, 1st year, Latin, 3d year, Physical Geography, Typewriting.	Kindergarten, Nature Study, English, 2d year, English, 3d year, Intermediate Algebra.	Geography, Grade V, English, 2d year, English, 3d year.	Geography, Grade III, Grade V.

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Tuning, Harmonic Notation, Voice Cul- ture.	Piano, Tuning. Intermediate Harmony.	Piano, Organ, Tutoring.	Piano, Organ, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Tuning.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.40	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Caning, Mattress Making, Home Sci- ence. *	Caning, Mattress Making, Home Sci- ence, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

Classes three evenings a week for older girls in Physical Culture.

Physical Culture Class 5.00 to 5.30 three days. From 5.30 to 6.00 every day.
Harmony, Counterpoint and Piano practice every evening until 8.30 o'clock.

LIST OF PUPILS.

ADELBURG, ABRAHAM
 ALBERS, WILLIAM H.
 ALEXANDER, MAX
 ALPERSTEN, MORRIS
 APPELLO, JOSEPH
 AUSTIN, EUSTACE M.
 BAUER, ADOLPH K. O.
 BAUMANN, CHARLES
 BERGIN, MARTIN
 BEUTE, WILLIAM W. H. A.
 BIELEFELD, ALFRED
 BONNER, DANIEL
 BRANCH, NATHANIEL
 BULLOCK, ALEXANDER
 BURKE, JOHN
 CALLAHAN, FRANCIS J.
 CALLAN, GEORGE E.
 CAMPBELL, EDWARD K.
 CASEY, JOHN
 CHAMBERS, WILLIAM
 CHARD, GEORGE A.
 CLYDE, WILLIAM J.
 COLLINS, LAWRENCE
 COMON, CHARLES
 DADE, PAYTON
 DAUMLING, MICHAEL J.
 DENK, LOUIS
 DONNELLY, MICHAEL E.
 DONNELLY, SAMUEL
 DORE, ALFRED
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 FAHY, JOHN M.
 FINNERAN, JOSEPH F.
 FOGEL, BERNHARDT
 FOURNIER, WILLIAM A.
 FREUDENREICH, CHARLES J.
 FRISBY, CHARLES E.
 GALVIN, DANIEL
 GARVEY, PETER
 GASKELL, WHITMAN R.
 GIANOLA, PATRICK
 GLOVER, CALVIN S.
 GÖSSL, ALFRED J.
 GREANY, PETER J.
 GUBLER, CHRISTOPHER
 GURRIELL, CLARENCE
 HAGERMAN, AXEL
 HALLENBECK, WALTER
 HANCHETTE, BOYD K.
 HARRIS, JOSEPH
 HAWXHURST, GEORGE
 HEIDELBURGER, LEO
 HEARN, HAROLD

HERMAN, SAMUEL
 HOLST, HAROLD
 HUGHES, WILLIAM G.
 HURLEY, WILLIAM
 ILER, GEORGE C.
 JOHNS, SYDNEY W.
 JOHNSON, THOMAS
 KANTROVITZ, ERIN
 KEARNEY, EDGAR F.
 KING, WILLIAM
 KIRBY, JOSEPH
 KLEPPER, EDWARD J.
 KRAUER, GEORGE D.
 KREINHOP, ALBERT
 KREY, HENRY
 KUCHLER, ALBERT C.
 LARSEN, HARRY A.
 LEWIS, JOHN
 LINDNER, WILLIAM
 LOEWENSTEIN, MILTON
 LUNDBERG, ROBERT
 MARCHMAN, EDWARD
 MARESCA, LOUIS
 MARKS, ROBERT
 MARSHALL, WARREN D.
 MASSA, AUGUSTINE
 McCARTHY, THOMAS J.
 McGUERTY, FRANCIS J.
 McPARTLAND, WALTER
 McSWEENEY, JOHN
 MESLAR, STANLEY E.
 MEYERS, DOUGLAS A.
 MOREL, PAUL HENRY
 MORGAN, WILLIAM F.
 MUCCIO, ROCCO DE
 MURRAY, HENRY V.
 NABENHAUER, ALBERT A.
 NOSTA, ALFONSO
 O'MALLEY, GEORGE J.
 PABINOWITZ, MAX
 PITCHERSKY, DAVID
 REICHARD, JOSEPH
 RESNIKOFF, WILLIAM
 RICE, CARL G.
 RICHARDSON, CHARLES E.
 RICHARDT, JOHN
 RITTER, RODERICK L.
 ROSENMAN, SAMUEL
 SABEL, HARRY
 SAMBINO, FRANK
 SCHNEIDER, ADOLPH E.
 SHRIVER, HARRY
 SMITH, JAMES
 SNYDER, WILLIAM

SPIGEL, BARNEY
 SPOERRY, CORNELIUS
 SPREIREGEN, HARRY
 STEIN, WALTER F.
 STEINBURGER, ABRAHAM
 STONE, GEORGE W.
 SULLIVAN, DANIEL J.
 TAGLANG, GEORGE
 VAN DYCK, JOHN

WALTERS, HENRY
 WEINSTEIN, ABRAHAM
 WELLS, FRANCIS L.
 WILLIAMS, MILTON
 WISOKIR, FRANK
 WINTER, ROBERT
 WRIGHT, PETER J.
 YULICK, GUSTED

ANDERSON, MILDRED N.
 ARNOWITZ, ANNIE
 ASKENAS, RACHEL
 BARTHOLD, ELSIE
 BERINSTEIN, DORA
 BORDO, JULIA
 BOUCHEY, MARY
 BRAUNSDORF, ALICE
 BUTLER, E. LORETTA
 CLARK, CATHERINE
 COHEN, CATHERINE
 COSTELLO, NELLIE
 COYLE, CATHERINE
 CUNNINGHAM, MARY
 DOUGHTY, ADELINE
 DYER, THERESA
 EADIE, MARGARETTA
 EASTBURN, WINIFRED
 EDWARDS, CHRISTINA
 GEERCKE, HENRIETTA M.
 GLASSNER, ANNIE
 GORDON, GERTRUDE I.
 GUNDERSON, NELLIE
 HALE, MARY F.
 HARDY, EDITH
 HARRIS, MILDRED
 HEIL, EMILY T.
 HERRMANN, LYDIA
 HIRSCH, LEONTINE
 HOLLENBECK, BETSY
 INFELD, SADIE
 JESSEN, EMILY A.
 JOHNSON, ALICE
 KINGSLAND, EMMA M.
 KINZEL, IDA H.

KLEIN, LENA L.
 LA FORGE, HELEN
 LANSING, GENEVIEVE M.
 LEVY, ALICE A.
 McKENNA, MARGARET
 MEYER, EMMA L.
 MONOHAN, ANNIE G.
 MOSES, EDNA M.
 MULHERON, EVELYN
 NORCOTT, MARY V.
 NORRIS, ROSEVELL
 NORRIS, VIRGINIA M.
 OLIVER, SADIE
 PATH, MARY
 PAVIA, ANNIE
 PAYNE, ELIZABETH
 PENNELLS, SADIE
 PIECHOCINSKI, JOSEPHINE
 SCHAFFER, HELEN
 SCHWARTZ, ESTHER
 SMALL, EVA
 SMITH, MARGARET T.
 SMITH, MARION A.
 SMITH, OLIVE
 SPITZNADLE, MATILDA
 STEINBURG, SARAH
 THULIN, HILDA
 VAN ETEN, OLIVE
 VOGT, LENA D.
 VOPAT, ROSE
 WARSCHAUER, ANNIE
 WIENER, FRANCES M.
 WILLIAMS, LUCY
 WINTRINGHAM, RUTH
 WOLLERT, ANNA

K E Y

TO THE

NEW YORK POINT SYSTEM

OF

Tangible Writing and Printing

FOR

LITERATURE, INSTRUMENTAL AND VOCAL MUSIC,
AND MATHEMATICS,

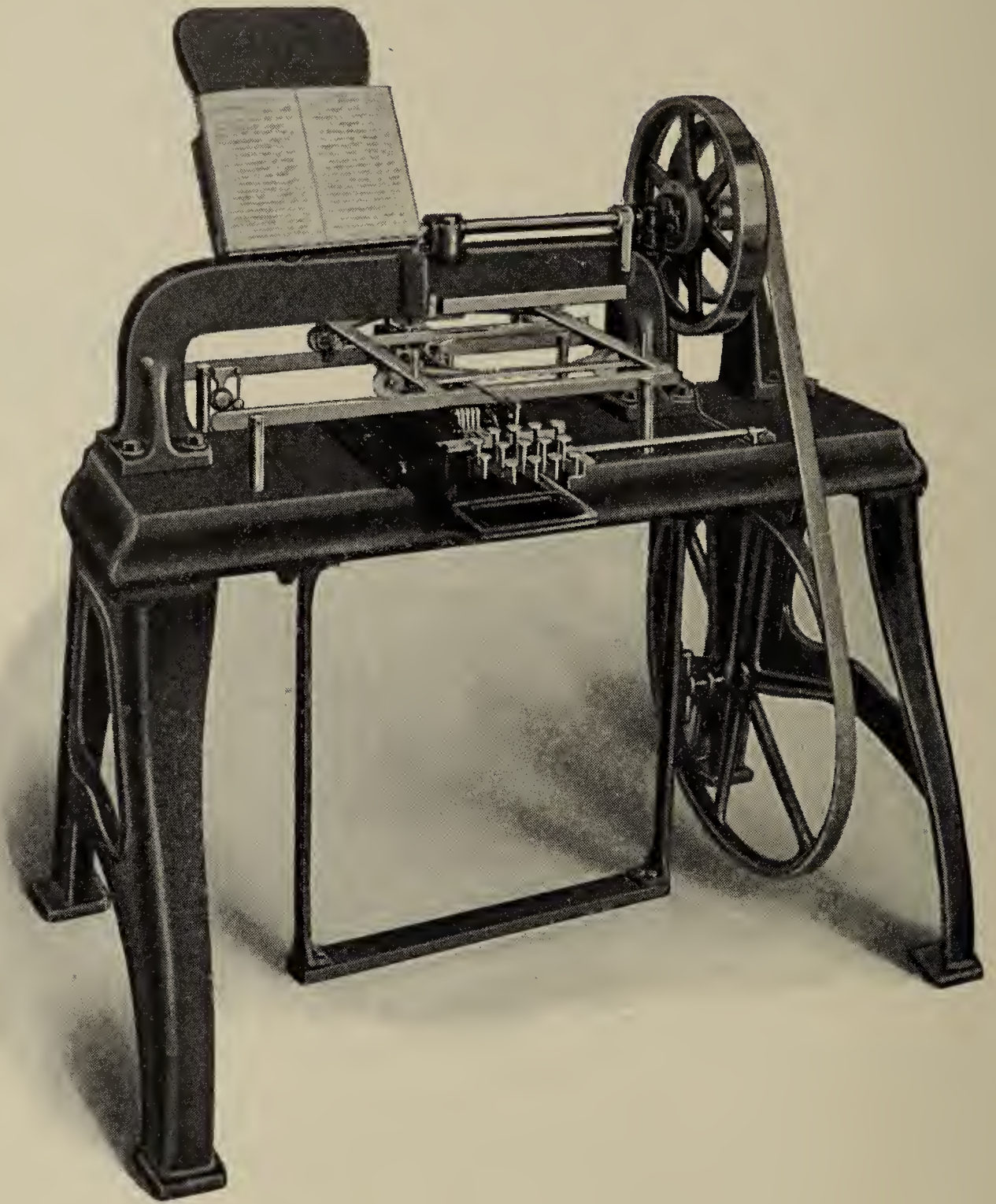
DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882 and 1893.

BY WM. B. WAIT,

*Principal of The New York Institution for the Blind from 1863 to
1905; Emeritus Principal from 1905.*

1909.



STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTION FOR THE BLIND,
January 22, 1908.

KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS,
PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, •; second, ••; third, •••; fourth, ••••; fifth, •••••; sixth, ••••••, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5, 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

Written pages may be coated on the back side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.

A	B	C	D	E	F
•• ••	••• ••	••• ••	•••• ••	••• ••	••• ••
G	H	I	J	K	L
••• •••	••• •••	•••• ••	••• ••	•••• ••	••• ••
M	N	O	P	Q	R
••• •••	••• ••	••• ••	••• ••	••• ••	••• ••
S	T	U	V	W	X
••• ••	••• ••	••• ••	••• ••	••• ••	••• ••
Y	Z				
••• ••	••• ••				

SMALL LETTERS.

a	b	c	d	e	f	g	h	i	j
••	••• ••	••• ••	••• ••	••	•••	••• ••	••• ••	••	••• ••
k	l	m	n	o	p	q	r	s	t
••• ••	••• ••	••• ••	••• ••	••• ••	••• ••	••• ••	••• ••	••• ••	••• ••
u	v	w	x	y	z				
•••	••• ••	••• ••	••• ••	••• ••	••• ••				

It will be observed that the capital letters are derived from the small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stéréograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

1	2	3	4	5	6	7	8	9	0
• •	• •	•	• •	• •	•	•	•	•	•
• •		• •	•	•	• •	•	•	•	

PUNCTUATION MARKS.

Semi-colon, `;`, preceded and followed by a blank space equal to two points.

* Placed before and after the word or words affected by the sign.

The accents are placed before accented letters and syllables, and are separated from them by one blank.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
...
n	p	s	u	v	w	y
not	part	some	under	very	will	you
..

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
..
from	good	have	large	of	shall
...
there	that	the	think	when	what
..
was	were	with	which	would	
...	

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mother, not *Mother*; Finger, not *Finger*; Andante, not *Andante*.

SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.

ade ••••	æ ••••	ance ••••	ant ••••	ate ••••	augh ••••	ain ••••
ble ••••	bly ••••	cede ••••	ceed ••••	ch ••••	com ••••	
con ••••	dis ••••	eau ••••	ence ••••	ent ••••	ess ••••	fer ••••
ful ••••	gh ••••	ight ••••	ion ••••	ing ••••	œ ••••	
ong ••••	ou ••••	per ••••	pro ••••	ph ••••	sh ••••	
sion ••••	tion ••••	th ••••	ure ••••	wh ••••		

It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz: th ••

The Third base has 11 contractions, viz:

and ••••	of ••••	the ••••	that ••••	ing ••••	ch ••••	ou ••••
gh ••••	ph ••••	sh ••••	wh ••••			

The Fourth base has 81 signs divided into nine groups of nine signs each.

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a	d	l	m	n	o	r	s	th
••	•• ••	••	••	••	••	••	••	••

Beginning with the first one, •• a new series may be formed by adding to it each one in order thus: •••• •••• •••• etc.

Beginning with the second one, ••• we have •••• •••• •••• etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade	æ	ance	K	A	C
••••	•••• ••	••••	••••	••••	••••
ant	F	ate			
••••	••••	••••			

SECOND GROUP.

D	augh	ain	Z	ble	bly
••••	••••	••••	••••	••••	••••
cede	J	ceed			
••••	••••	••••			

THIRD GROUP.

L	com	con	X	dis	Q
••••	••••	••••	••••	••••	••••
eau	ence	ent			
••••	••••	••••			

FOURTH GROUP.

I	apostrophe	ess	hyphen	M	fer
⠠	⠠	⠠	⠠	⠠	⠠
ful	B	ight			
⠠	⠠	⠠			

FIFTH GROUP.

N	ion	asterisk	G	dash	U
⠠	⠠	⠠	⠠	⠠	⠠
œ	W	ong			
⠠	⠠	⠠			

SIXTH GROUP.

T	per	pro	sion	O	Y	tion
⠠	⠠	⠠	⠠	⠠	⠠	⠠
ure	almost					
⠠	⠠					

SEVENTH GROUP.

R	could	come	H	ever	from
⠠	⠠	⠠	⠠	⠠	⠠
good	have	large			
⠠	⠠	⠠			

EIGHTH GROUP.

S	shall	their	there	E	P
⠠	⠠	⠠	⠠	⠠	⠠
think	V	when			
⠠	⠠	⠠			

NINTH GROUP.

what	was	were	with	grave accent
⠠	⠠	⠠	⠠	⠠
acute accent	circumflex	would or diæresis	Italics	
⠠	⠠	⠠	⠠	

The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz: \cdot , \cdot and \cdot . Thus:

FIRST GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc.,
making 27 signs.

SECOND GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc., making 27 signs.

THIRD GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc., making 27 signs.

The remaining six groups follow the same form.

The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus:

FIRST GROUP.

$\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$
etc., making 81 signs.

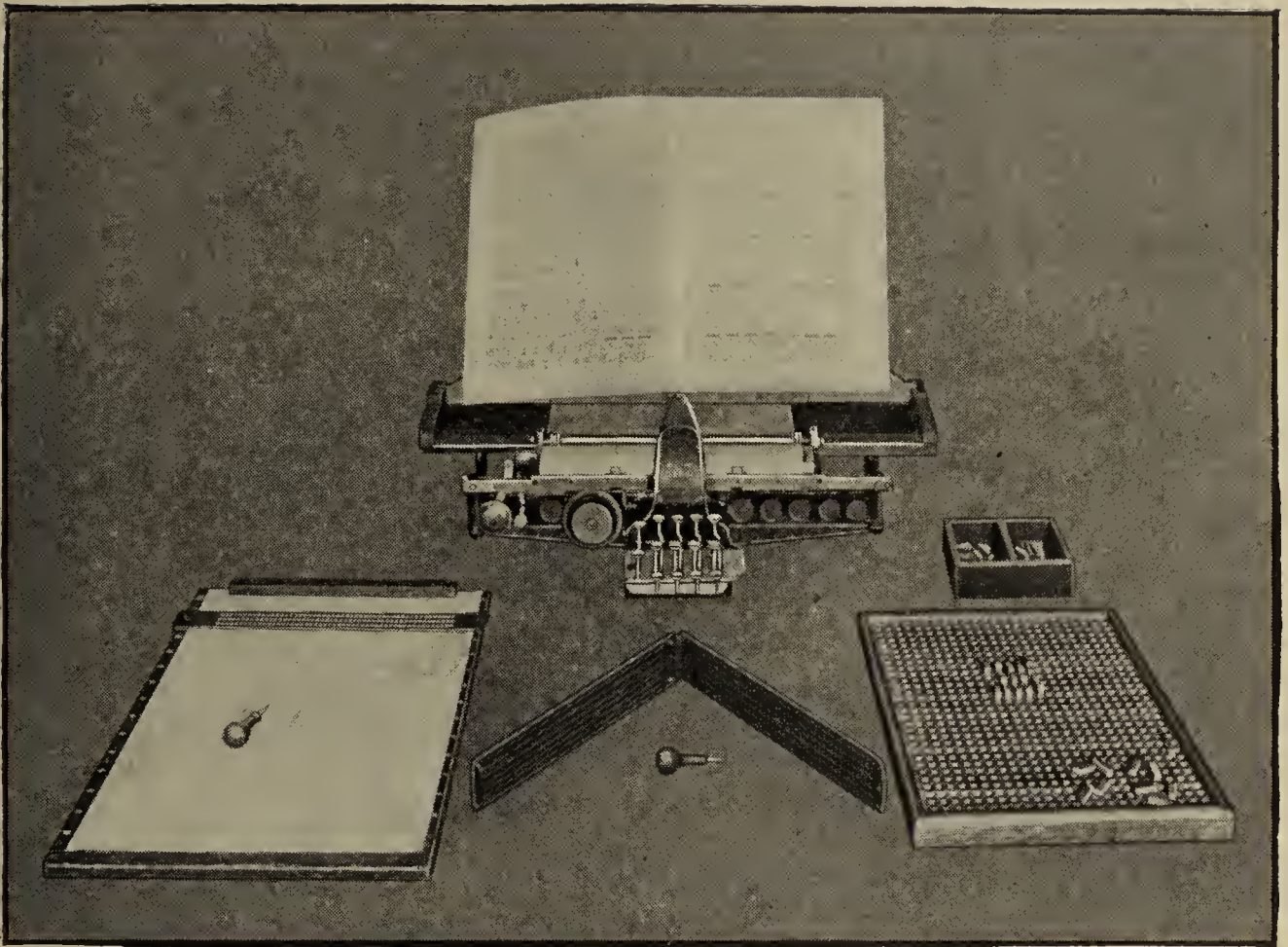
SECOND GROUP.

$\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot\cdot$
etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.



Kleidograph for Embossed Writing.

Desk Writing Tablet.

Pocket Tablet.

Frame and Type for Mathematics.

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—D a quarter note ••• 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8. *Second.* To give the alphabetic equivalent, thus—mezzo forte ••• | • s, d, blank, i, blank, e.*

Accent •••

Accelerando •••

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short •••

Appoggiatura, long ••••

Arpeggio •••.

Arpeggio, *continuously* through both hands •••. | •

A tempo ••••

Bar •••; double bar ••• | •••

Bridge sign •••

Crescendo • | •

Diminuendo • | • | •

Discontinuance • When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce •• | •

* The vertical lines indicate a blank space made by omitting the points.

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted :::: | • | • The triple dot has three points.

Down bow •••.

Finger signs. First, •••; second, •••; third, •••; fourth, •••; fifth, •••

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte : | •

Fortissimo : | • | •; very fortissimo : | • | • | •

Forte piano : | • | : | .

Forzando ••..

Group ..•

Group discontinued ..• | :

Half bow | ::: | :••

Harmonic in guitar and in violin:

Heel in organ pedaling :::

Interval signs. First, ::::; second, ••.; third, ::::; fourth, ••.; fifth, ••.; sixth, ::::; seventh, ••.; eighth, ••.

Left foot in organ pedaling :::

Left hand :::

Lower half of bow | ::. | :••

Lower third of bow | . | :••

Melody sign •••.

Mezzo forte ••• | : | •

Mezzo piano ••• | : | .

Middle of bow | :• | :••

Middle third of bow | :• | . | :••

Mordent •••; mordent inverted ••• | •••

Music $\cdot\ldots$ This is used in the body of *text* where an illustration of *music* occurs.

Music discontinued $\cdot\ldots \mid \vdots$ or, word sign $\cdot\ldots$ may be used.

Natural \vdots One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The pitch sign for C is $\vdots\vdots$, for D is $\cdot\cdot$, for E is $\cdot\vdots$, for F is $\vdots\cdot$, for G is $\cdot\vdots$, for A is $\vdots\cdot$, for B is $\cdot\cdot$. The duration sign for a whole note is $\vdots\vdots$, for a half is $\cdot\cdot$, for a quarter is $\cdot\vdots$, for an eighth is $\vdots\cdot$, for a sixteenth is $\cdot\vdots$, for a thirty-second is $\vdots\cdot$, for a sixty-fourth is $\cdot\cdot$, for a one hundred and twenty-eighth is $\cdot\cdot\cdot$, rarely used. When both pitch and duration are used, the pitch is written first, followed by the duration sign. Thus C a quarter $\vdots\vdots\cdot\vdots$

Number sign $\vdots\vdots$ This sign shows that the characters following it will be numerals.

Nut of bow $\cdot\ldots \mid \cdot\cdot \mid \cdot\cdot\cdot$

Octave signs. First octave, $\vdots\vdots\cdot$; second, $\cdot\cdot\cdot$; third, $\cdot\vdots\cdot$; fourth, $\vdots\cdot\cdot$; fifth, $\cdot\vdots\cdot$; sixth, $\vdots\cdot\cdot$; seventh, $\cdot\cdot\cdot$; eighth, $\cdot\cdot\cdot$

Open string $\cdot\ldots \mid \cdot\cdot \mid \cdot\cdot$

Pause $\cdot\cdot\cdot$

Pedal $\cdot\cdot\cdot$

Pedal discontinued $\cdot\cdot\cdot \mid \vdots$

Piano $\vdots \mid \cdot$

Pianissimo $\vdots \mid \cdot \mid \cdot$; very pianissimo $\vdots \mid \cdot \mid \cdot \mid \cdot$

Piano forte $\vdots \mid \cdot \mid \vdots \mid \cdot$

Pizzicato $\cdot\ldots\cdot$

Point of bow $\cdot\ldots \mid \cdot\cdot \mid \cdot\cdot\cdot$

Portamento $\cdot\cdot\cdot$ placed before the note affected by it.

Pro forma $\cdot\cdot\cdot$

Rallentando $\cdot\cdot\cdot$

Repeat part of a measure, or one or more measures $\cdot\cdot$ viz, two points in the lower row.

Repeat note, chord, group or rest . viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ..::; rest a half, ..'; rest a quarter,; rest an eighth, ...'; rest a sixteenth, ...'; rest a thirty-second,; rest a sixty-fourth, ...'; rest one hundred twenty-eighth'

Right foot in organ pedaling ::

Right hand ::

Ritardando '...

Ritenuto ::...

Rinforzando ::..

Sforzando ::..

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur . | :

Slur discontinued :

Sostenuto ::...

Staccato '. '.

Staccatissimo or very staccato '. '. '.

Stroke of the glottis in singing '.

Swell '. '. '

Take breath in singing '....

Tenuto ::...

Thumb in guitar : | :

Tie .::

Toe in organ pedaling '::

Tremolo .'. '

Trill ::'. '

Turn ::'. '. ; turn inverted ::'. '. | ::'. '.

Up bow $\cdot\ddot{\cdot}\cdot$

Upper half of bow $\cdot\ddot{\cdot}\cdot\cdot \mid \cdot\cdot\cdot \mid \ddot{\cdot}\cdot\cdot$

Upper third of bow $\cdot\ddot{\cdot}\cdot\cdot \mid \cdot \mid \ddot{\cdot}\cdot\cdot$

Whole bow $\cdot\ddot{\cdot}\cdot\cdot \mid \cdot\cdot\cdot \mid \ddot{\cdot}\cdot\cdot$

With sign \cdot

Word sign $\cdot\ddot{\cdot}\cdot\cdot$ This is used in the body of *music* when *words* are to be used ; at the close of the words the word sign with the discontinuance are used thus $\cdot\ddot{\cdot}\cdot\cdot \mid \ddot{\cdot}$ or the music sign $\cdot\ddot{\cdot}\cdot\cdot$ may be used.

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS, FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OCTAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR. HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

Rule First. When two or more notes in succession are of the same length, the value of the first note only is expressed.

Rule Second. A succession of chords having seconds, thirds, fourths, fifths, sixths, sevenths or octaves, may be abbreviated by making the interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign, and separated from it by one blank.

Rule Third. When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign $\bullet.\bullet\bullet$ always represents the short appoggiatura, the value of which need not be written.

Rule Second. When the appoggiatura is *long* the letter *l* will precede the sign $\bullet.\bullet\bullet$ thus, $l\bullet.\bullet\bullet$. The value must be expressed.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign $\bullet \cdot \bullet \bullet$ twice before the first note and once after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals $\ddot{\cdot}$, $\cdot\ddot{\cdot}$, $\ddot{\cdot}\ddot{\cdot}$. The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger.

GROUPS.

Rule First. A single group is expressed by placing the group sign $\ddot{\cdot}$ before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

INTERVALS.

The intervals are: first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, $\ddot{\cdot}\cdot$; second interval, $\ddot{\cdot}\cdot\cdot$; third interval, $\ddot{\cdot}\cdot\cdot\cdot$, etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval

exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* •., followed by the octave sign and then the note. Thus, ••||:•:•||•.||••||:•:

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus, •••||:•:~||•.||••||:~||:~||:~

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank.

Rule Sixth. Finger signs are placed before intervals the same as before notes.

MELODY SIGN.

Rule First. The melody sign is •••., and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

The mordent is indicated by the sign •••.

Rule First. The sign of the mordent •••. is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or

natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at right of the mordent sign *in ink print*, such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When the mordent appears on four or more successive notes, write the sign $\cdot\ddot{\cdot}\cdot$ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, $\cdot\ddot{\cdot}\cdot \mid \vdots$

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a single point in the upper row after the numeral showing the number of the octave. Thus, first octave, $\ddot{\cdot}\cdot\cdot$; second octave, $\cdot\ddot{\cdot}\cdot$; third octave, $\cdot\ddot{\cdot}\cdot$, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

REPEAT SIGNS.

Rule First. When part of a measure from the beginning is repeated, the repeat sign $\cdot\cdot$ is made in the measure once for each repetition.

Rule Second. When a measure is repeated, the repeat sign $\cdot\cdot$ is made once in each repeated measure. The bars must also be indicated.

Rule Third. When two or more measures are repeated the number sign \therefore is written, then the numeral showing how many measures are to be repeated, and then the repeat sign made once for each repetition.

Rule Fourth. When at the end of a passage, any number of measures not including the last one of the passage, are repeated, the number sign \therefore is written, and then the numeral which shows how many measures must be counted backward to the place where the repeat begins, then is written the number sign and numeral which shows how many measures are included in the repeat and then follows the repeat \therefore sign made once for each repetition.

Rule Fifth. When a passage is repeated one or more octaves higher or lower, proceed as in rule first, second, third or fourth, as the case may require, and insert before the repeat sign the sign for the octave in which the repeated passage begins.

Rule Sixth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar $\dots | \dots$ followed by the repeat sign \therefore and then the double bar.

Rule Seventh. When a note, chord, group or rest is repeated, it is expressed by placing one point in the lower row for each repetition.

Rule Eighth. A passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, may be expressed by the repeat sign \therefore followed by the *pro forma* sign $\bullet\bullet$ and after it the note which begins the transposed form.

Rule Ninth. When the number sign is used in connection with the repeat sign, or when the double bar and repeat sign are used, the octave sign will be written at the beginning of the passage which follows the repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign \therefore followed by the numeral which shows the number of sharps or flats in the signature. Thus, $\flat \mid \therefore \mid \cdot\cdot$ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

SLURS.

Rule First. The sign for the slur $\flat \mid \therefore$ is placed before the notes slurred. The sign for discontinuance \therefore is placed after the notes slurred together and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign $\flat \mid \therefore$ at the beginning of the first slur, and two slur signs $\flat \mid \therefore \mid \mid \flat \mid \therefore$ at the

beginning of the second slur; at the end of the first slur write . | : | :; at the end of the second slur write . | : || . | : | :

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance . | : | :; and at the end of the long slur make it twice with the discontinuance . | : || . | : | :

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

TIME SIGNS:

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, :: | .: | ::

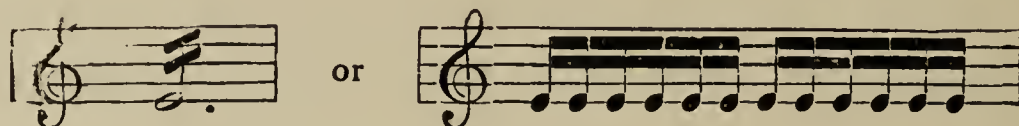
If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, :: | :: | .. || ..

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.

TREMOLO SIGN.

Rule First. When one note or chord is played tremolo, write the sign $\cdot\cdot\cdot$ then the note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in the tremolo, then the tremolo discontinue sign. Thus,



$\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ | \cdot || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ | : || ...

Rule Second. When two notes, a note and a chord, or two chords are alternated, write the tremolo sign, then the first note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in tremolo, then the note or chord which is played in alternation, followed by the tremolo discontinue sign. Thus,



$\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || $\cdot\cdot\cdot$ || :

Remark. In many cases the tremolo may be expressed by the use of the repeat sign without the tremolo sign, but in extended cases the use of the tremolo sign is more concise.

TURNS.

The turn is indicated by the sign $\cdot\cdot\cdot$.

Rule First. The horizontal turn is expressed by the sign $\cdot\cdot\cdot$ placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted turn is expressed by the sign $\therefore \cdot$, made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When the turn sign appears on four or more successive notes, write the sign $\therefore \cdot$ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, $\therefore \cdot \quad | \quad \therefore$

WITH SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign \cdot , and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign \cdot in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

MISCELLANEOUS RULES FOR MUSIC WRITING.

1. In vocal music, when two or more successive notes are to be sung to one syllable, the *syllable slur* $\parallel \text{ : } | \text{ : } \parallel$ will be used before such notes, and at their close the *syllable discontinue* $\parallel \text{ : } | \text{ : } | \text{ : } \parallel$ will be written.

2. When part of a measure, not including the first note, is repeated, the group sign $\parallel \text{ .. } \bullet \parallel$ will precede and the *group discontinue* $\parallel \text{ .. } \bullet | \text{ : } \parallel$ follow such passage. The one point repeat will then be used for each repetition of such group.

3. When a note and its eighth interval each have an accidental, the accidental will be written for the lower note only, and will be understood for the eighth interval unless otherwise indicated.

4. If a slur, pedal, crescendo or a diminuendo continue until the same sign again appears, write such sign for each entrance, but omit the discontinuance of it until the close of its last appearance.

5. If a note or chord begins a passage which is preceded by a sign covering more than the single note or chord (as pedal, slur, forte, piano), and this note or chord is repeated, use the one point repeat.

6. When after a tie, or after a slur discontinue, the last note or chord is repeated, the one point repeat sign will be used.

7. Concerning the *pro forma*.

a. If a passage which is to be transposed begins and ends in different octaves, the octave sign must follow the *pro forma* sign in the transposition.

b. If the passage which is to be transposed begins with a note of one value written against notes of different value, after the *pro forma* sign, write the note with its value of the same voice with which the original passage commenced.

8. Method of indicating repeats in writing by paragraphs when marginal numbering is omitted.

In a *long* "count back," the place should be indicated at which the passage to be repeated *begins*, as well as the place where the repeat *enters*, to enable the reader to readily make the "count back." The three following examples will illustrate :

Ex. 1. Repeating the last several measures. If after 20 measures the next 15 are like the last 15, then following bar 5, write :

..... || .. | .. | . | . | . : || :: | :: | : || :: | :: | : ||

Then, following bar 20, write :

::: | :: | : || .. || ... ||

Ex. 2. Repeating a passage not including the last measure. If after 100 measures the next 20 are like the 20 which began with the 31st measure, then, following bar 30, write :

..... || .. | .. | . | . | . : || :: | . | . || :: | .. | . ||

Then, following bar 100, write :

::: | . | . || :: | .. | . || .. || ... ||

Ex. 3. Involving both the previous cases. If after bar 20 the last 15 are to be repeated, and after bar 60 the same 15 again appear, then, following bar 5, write :

..... || .. | .. | . | . | . : || :: | :: | : || :: | :: | : ||
..... || .. | .. | . | . | . : || :: | : | : || :: | :: | : ||

Then, following bar 20, write :

::: | :: | : || .. || ... ||

Then, following bar 60, write :

::: | : | : || :: | :: | : || .. || ... ||

To aid the reader in making the "count back," leave a space of four blanks before the word sign when it first appears. In a *short* "count back," the above methods of showing the place where the repeat begins are unnecessary, unless the measures are long.

The paragraphs should be numbered, and after the last bar in each paragraph the number of that bar from the beginning should be written.

9. The following terms may be abbreviated, thus:

poco .:... || ·.. || ·... ||

poco a poco .:... || ·.. || ·· || ·.. || ·...

con espressione .:... || ··. || · | ·. | ·.. || ·...

semper .:... || ·. | :: | ·.. || ·...

scherzando .:... || ·. | :: | :: | ·. || ·...

marcato .:... || :: | ·· | .: || ·...

legato .:... || :: | · | ..: || ·...

leggiero .:... || :: | ..: | .: | ·. || ·...

espressivo .:... || · | ·. | ·.. | ·. || ·...

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur . | •.

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark || • ||

An obtuse angle with the apex at the top, called rubato accent .• | .

A comma placed in a horizontal position, called the half tie $\cdot \cdot | \vdots$

A comma placed in a vertical position, called the comma $\cdot \cdot | \cdot$

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter $\cdot \cdot | \cdot$ followed by the number sign and numeral.

NOTES ON SPACING.

There are two methods of spacing, viz, *open* and *close*.

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign \therefore , followed by \cdot , the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, $\therefore \therefore \therefore \therefore \parallel \therefore \therefore \therefore \parallel \cdot \therefore \therefore \parallel \therefore \therefore \parallel \cdot \therefore \parallel$

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, $\therefore \therefore \therefore \parallel \therefore \therefore \therefore \parallel \therefore \therefore \parallel \cdot \therefore \therefore \parallel \therefore \therefore \parallel \cdot \therefore \parallel$ F a whole, low position of the third, $\therefore \therefore \therefore \parallel \therefore \therefore \therefore \parallel \therefore \therefore \parallel \cdot \therefore \therefore \parallel \therefore \therefore \parallel \therefore \therefore \parallel$

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, $\therefore \therefore \therefore \parallel \therefore \therefore \therefore \parallel \cdot \therefore \therefore \parallel \therefore \therefore \parallel \therefore \therefore \parallel \therefore \therefore \parallel \therefore \therefore \parallel$

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four $\therefore \therefore \therefore \parallel \therefore \therefore \parallel \therefore \parallel \therefore \parallel$

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizontal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows:

doh	ray	me	fah	soh	lah	te
••	••	••	••	•.	••	•.

In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is ••••; te an eighth dotted is •••• | •, etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written • | •• and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written • | •• and is sung lă.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the

strength and quality of doh. This new tone is then called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ∴

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For ch	write	⠠⠠	For ph	write	⠠⠠
" ou	"	⠠⠠⠠	" the	"	⠠⠠
" sh	"	⠠⠠⠠	" and	"	⠠⠠
" th	"	⠠⠠	" of	"	⠠⠠
" wh	"	⠠⠠	" that	"	⠠⠠
" gh	"	⠠⠠	" ing	"	⠠⠠

The use of the foregoing signs in the following lists is indicated by italics:

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Able } as ending	-	bl	Come	-	cm
Ible }	-		Coming	-	cm ^{ing}
About	-	abt	Common	-	com
Above	-	abv	Convenient	-	convnt
Account	-	acct	Convenience	-	convnc
According	-	acrd ^{ing}	Conveniently	-	convntl
Accordingly	-	acrd ^{ing} l	Could	-	cd
After	-	af	Definition	-	defntn
Afterward	-	afwd	Demonstration	-	dmnstn
Again	-	agn	Differ	-	dfr
Against	-	agnt	Difference	-	dfrnc
Almost	-	al	Different	-	dfrnt
Altogether	-	alg ^{thr}	Differently	-	dfrntl
Always	-	alws	Does	-	ds
Among	-	amg	Down	-	dn
Amount	-	amt	Downward	-	dnwd
Another	-	an ^{thr}	Either	-	ethr
Answer	-	ans	Elsewhere	-	ls ^{whr}
Anywhere	-	any ^{whr}	Except	-	xcpt
Because	-	bcs	Excepting	-	xcpt ^{ing}
Been	-	bn	Exception	-	xcptn
Before	-	bfr	Express	-	xprs
Begin, begun or began	-	bgn	Expressed	-	xprsd
Below	-	blw	Expression	-	xprsn
Beneath	-	bn th	Extraordinary	-	xtrdny
Beside, besides	-	bsd, bsds	First	-	fst
Between	-	btwn	Forward	-	frwd
Better	-	btr	Found	-	fnd
Business	-	bzns	Ful, as ending	-	fl
Change	-	chg	Further	-	fr ^{thr}
Changing	-	chg ^{ing}	General	-	gen

<i>For</i>			<i>Write</i>
Give	-	-	gv
Goes	-	-	gs
Gone	-	-	gn
Government	-	-	govt
Greater	-	-	gtr
Greatest	-	-	gtrst
Hence	-	-	hnc
Henceforth	-	-	hncfth
Henceforward	-	-	hncfwd
Here	-	-	hr
Hereafter	-	-	hrfr
Heretofore	-	-	hrtfr
Herewith	-	-	hrwth
Herein	-	-	hrn
Herself	-	-	hrsfr
Him	-	-	hm
Himself	-	-	hmsfr
His	-	-	hs
Instead	-	-	instd
Inward	-	-	inwd
Inwardly	-	-	inwdl
Itself	-	-	itsfr
Kind	-	-	k
Kinds	-	-	ks
Know or knew	-	-	kn
Knows	-	-	kns
Known	-	-	knn
Knowing	-	-	knng
Large	-	-	lg
Less	-	-	ls
Like	-	-	lk
Likewise	-	-	lkws
Little	-	-	ltl
Live	-	-	lv
Made	-	-	md
Make	-	-	mk
Man	-	-	mn
Ment, as ending	-	-	mt
Might	-	-	mgt
Mister	-	-	Mr
Much	-	-	mch
Must	-	-	mst
Myself	-	-	msfr
Nearly	-	-	nrly
Necessary	-	-	nec
Necessarily	-	-	necl
Neither	-	-	nthr
Neighbor	-	-	nbr
Ness, as ending	-	-	ns
Never	-	-	nv
None	-	-	nn
Nor	-	-	nr
Nowhere	-	-	nwhr
Object	-	-	obj
Objection	-	-	objtn

<i>For</i>			<i>Write</i>
Occasion	-	-	ocsn
Often	-	-	ofn
Onward	-	-	onwd
Opinion	-	-	opn
Opportunity	-	-	optnty
Other	-	-	oth
Otherwise	-	-	othws
Outward	-	-	outwd
Outwardly	-	-	outwdl
Point	-	-	pnt
Principal or principle	-	-	prin
Probable	-	-	prbl
Probably	-	-	prbly
Quarter	-	-	qr
Quarters	-	-	qrs
Question	-	-	qn
Questionable	-	-	qnbl
Reference	-	-	rfnc
Right	-	-	rt
Rightly	-	-	rtl
Round	-	-	rnd
Self	-	-	sf
Several	-	-	svl
Should	-	-	sh
Sion, as ending	-	-	sn
Take	-	-	tk
Than	-	-	thn
This	-	-	ths
Tion, as ending	-	-	tn
Together	-	-	tgthr
Underneath	-	-	ndrnth
Understand	-	-	ndrstand
Unless	-	-	nls
Until	-	-	ntl
Upon	-	-	upn
Upward	-	-	upwd
Ward, as ending	-	-	wd
Was	-	-	ws
Were	-	-	wr
What	-	-	wh
Whether	-	-	whthr
When	-	-	whn
Where	-	-	whr
Wherefore	-	-	whrf
Wherein	-	-	whrn
Whereby	-	-	whrb
Whereto	-	-	whrt
Whereupon	-	-	whrpn
While	-	-	whl
Whose	-	-	whs
Whom	-	-	whm
Whomsoever	-	-	whmsvr
Willing	-	-	wling
You	-	-	y

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Accent	-	ac	Interval	-	int
Accented	-	actd	Intervals	-	ints
Accidental	-	acl	Inversion	-	inv
Accompaniment	-	acmp	Inversions	-	invs
Action	-	actn	Inverted	-	invd
Alto	-	alt	Imperfect	-	imper
Altered	-	altrd	Leading tone	-	lt
Alternation	-	altrtn	Legato	-	leg
Alternating	-	altrtng	Lowered	-	lwd
Anticipation	-	antcpn	Major	-	maj
Anticipated	-	antcpd	Measure	-	msr
Arpeggio	-	arp	Measures	-	msrs
Augmented	-	aug	Mediant	-	med
Bad	-	bd	Melody	-	mel
Bass	-	bs	Melodic	-	melc
Cadence	-	cad	Melodies	-	mels
Cadences	-	cads	Metronome	-	met, or M
Canto fermo	-	cf	Minor	-	min
Chord	-	ch	Modulate	-	mdlt
Chords	-	chs	Modulation	-	mdltn
Chromatic	-	chro	Modulations	-	mdltns
Chromatically	-	chromly	Modulating	-	mdlting
Consonance	-	cnsnc	Motion	-	motn
Consonances	-	cnsncs	Neighboring note	-	nbring nt
Consonant	-	cnsnt	Neighboring notes	-	nbring nts
Contrary	-	cont	Ninth	-	nth
Consecutive	-	consec	Octave	-	oct
Concealed	-	concl	Octaves	-	octs
Counterpoint	-	cp	Opus	-	op
Degree	-	deg	Organ	-	org
Degrees	-	degs	Organ Point	-	org pnt
Dependent	-	dep	Parallel	-	par
Diatonic	-	dia	Period	-	prd
Diatonically	-	dialy	Perfect	-	per
Diminished	-	dim	Phrase	-	ph
Dissonant	-	dis	Position	-	posn
Dissonance	-	disnc	Positions	-	posns
Dominant	-	dom	Practise	-	prc
Double	-	dbl	Practised	-	prctd
Doubled	-	dbld	Practising	-	prcng
Doubling	-	dblmg	Preparation	-	prepn
Example	-	ex	Prepared	-	prepd
Exercise	-	exe	Principal	-	prin
Fifth	-	fth	Progression	-	prog
Finger	-	fng	Progressions	-	progs
Fingers	-	fngs	Progressed	-	progd
Fingering	-	fngng	Raised	-	rsd
First	-	fst	Resolve	-	res
Fourth	-	frth	Resolved	-	resd
Fundamental	-	fndmtl	Resolution	-	resn
Good	-	gd	Rhythm	-	rh
Harmony	-	har	Rhythmic	-	rhc
Harmonic	-	harc	Rhythmical	-	rhcl
Harmonically	-	harcly	Rhythmically	-	rhcly
Hidden	-	hdn	Rhythms	-	rhs
Independent	-	indp	Scale	-	sc

<i>For</i>			<i>Write</i>
Scales	-	-	scs
Second	-	-	scnd
Section	-	-	sec
Seventh	-	-	svth
Sixth	-	-	sxth
Sixteenth	-	-	sxnth
Soprano	-	-	sop
Staccato	-	-	stac
Subordinate	-	-	sub
Subdominant	-	-	subdom
Submediant	-	-	submed
Subtonic	-	-	subton
Substitution	-	-	substn
Substituting	-	-	substng
Supertonic	-	-	supton
Suspension	-	-	susp

<i>For</i>			<i>Write</i>
Suspensions	-	-	susps
Suspended	-	-	suspd
Syncopation	-	-	syn
Syncopated	-	-	syntd
Tenor	-	-	ten
Tenth	-	-	tnth
Tonic	-	-	ton
Triad	-	-	tr
Triads	-	-	trs
Triplet	-	-	trp
Triplets	-	-	trps
Unaccented	-	-	unactd
Unison	-	-	un
Unisons	-	-	uns
Voice	-	-	vc
Voices	-	-	vcs

WORDS RELATING TO THE ORGAN.

<i>For</i>			<i>Write</i>
Bassoon	-	-	bsn
Bourdon	-	-	brdn
Choir	-	-	chr
Clarinet	-	-	clr
Diapason	-	-	diap
Dulciana	-	-	dul
English Horn	-	-	Eng hn
Feet or Foot	-	-	ft
Flute	-	-	fl
Flute Traverse	-	-	fl trav
Fifteenth	-	-	ftnth
Gamba	-	-	gam
Gemshorn	-	-	gmshn
Harmonic Flute	-	-	harc fl
Hautboy	-	-	obo
Hohlflöte	-	-	hlfe
Keraulophon	-	-	ker
Manual	-	-	mnl
Mixture	-	-	mix
Open	-	-	opn
Pedal	-	-	ped

<i>For</i>			<i>Write</i>
Pedals	-	-	peds
Piccolo	-	-	pic
Quint	-	-	qnt
Rohrflöte	-	-	rfl
Salicional	-	-	sal
Solo	-	-	sol
Sesquialtera	-	-	sesalt
Spitzflöte	-	-	spfl
Swell	-	-	sw
Stop	-	-	stp
Stops	-	-	stps
Stopped	-	-	stpd
Trombone	-	-	trom
Trumpet	-	-	trm
Twelfth	-	-	tlft
Viola	-	-	vla
Violin	-	-	vln
Violoncello	-	-	cello
Vox Humana	-	-	v h
Waldflöte	-	-	wlfl

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⋮	⋯	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮

The sign ⋮ , called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

The decimal point is \cdot .

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

In printed books :

1	2	3	4	5	6	7	8	9	0
T	⊢	⊥	⊣	V	>	Λ	<	L	□

In *written* algebra the numerals are :

1	2	3	4	5	6	7	8	9	0
⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮

The number sign is not used in connection with this series.

Sign for division ⋮⋮

“ “ division ended $\text{⋮⋮} \mid \text{⋮}$

“ “ equality ⋮⋮

“ “ exponent ⋮⋮

“ “ exponent ended $\text{⋮⋮} \mid \text{⋮}$

“ “ inequality (*greater* than) $\text{⋮⋮} \mid \cdot$

“ “ “ (*less* than) $\text{⋮⋮} \mid \cdot$

“ “ infinity ⋮⋮⋮

“ “ is to, in stating a ratio $\text{⋮} \mid \cdot$

“ “ as, in stating a proportion ⋮⋮

Sign for minus $\ddot{::}$

“ “ multiplication $\cdot\ddot{::}$

“ “ multiplication ended $\cdot\ddot{::} | \ddot{::}$

“ “ plus $\cdot\ddot{.}$

“ “ plus and minus $\cdot\ddot{.} | \ddot{::}$

“ “ parenthesis $\cdot\ddot{.}$

“ “ double parentheses $\cdot\ddot{::}$

“ “ triple parentheses $\cdot\ddot{::}$

“ “ quadruple parentheses $\cdot\ddot{::}$

“ “ radical $\cdot\ddot{.}$

“ “ radical ended $\cdot\ddot{.} | \ddot{.}$

“ “ subscript $\cdot\ddot{.} | \ddot{.}$

NOTE.—The vertical lines indicate a blank space made by omitting the points.

NOTE.—In *printed* algebra numerical quantities will be expressed by the **T V** signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

SUGGESTIONS.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in a double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in a triple parentheses, the fractional numerators each in a double and the sub-numerators in a single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

The above suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Adding -	-	ading	Extremes -	-	xtms
Addition -	-	adtn	Factor -	-	fr
Algebra -	-	alg	Factoring -	-	fring
Algebraic -	-	algc	First -	-	fst
Angle -	-	ngl	Fifth -	-	ftth
Acute angle -	-	ct ngl	Follows -	-	fol
Antecedent -	-	antc	Following -	-	foling
Binomial -	-	bnl	Form -	-	fm
Circle -	-	cir	Formula -	-	fmld
Circumference -	-	ccrm	Fourth -	-	frth
Coefficient -	-	coef	Fraction -	-	ftn
Comparison -	-	comp	Hexagon -	-	xgn
Comparing -	-	comping	Homogeneous -	-	homo
Compared -	-	compd	Lateral -	-	ltrl
Consequent -	-	cons	Mathematics -	-	math
Continued -	-	cont	Measure -	-	meas
Cube -	-	cb	Measured -	-	measd
Decimal -	-	dec	Measuring -	-	measing
Denominator -	-	dntr	Member -	-	mem
Denominators -	-	dntrs	Members -	-	mems
Diameter -	-	dmr	Minuend -	-	mnd
Difference -	-	dif	Monomial -	-	mon
Divide -	-	dv	Multiply -	-	ml
Divided -	-	dvd	Multiplied -	-	mld
Dividing -	-	dvding	Multiple -	-	mlpl
Dividend -	-	dvnd	Multiplier -	-	mlpr
Division -	-	divn	Multiplicand -	-	mlcand
Divisor -	-	dvr	Multiplication -	-	mltn
Elimination -	-	elim	Negative -	-	neg
Equation -	-	eqtn	Negatively -	-	negl
Equivalent -	-	eqv	Ninth -	-	nth
Exponent -	-	xpnt	Numeral -	-	nmrl
Exponential -	-	xpntl	Numerical -	-	nmcl

<i>For</i>			<i>Write</i>
Numerically	-	-	nmcly
Number	-	-	num
Numerator	-	-	nmr
Octagon	-	-	octgn
Obtuse angle	-	-	ob ngl
Order	-	-	ord
Operation	-	-	optn
Operations	-	-	optns
Parallel	-	-	par
Parallelogram	-	-	pargm
Parenthesis	-	-	prnths
Pentagon	-	-	pngn
Perform	-	-	prfm
Performed	-	-	prfmd
Performing	-	-	prfming
Perpendicular	-	-	pr
Plane	-	-	pl
Polygon	-	-	plgn
Polynomial	-	-	plnl
Positive	-	-	pstv
Positively	-	-	pstvl
Prime	-	-	prm
Product	-	-	pdt
Proportion	-	-	prpn
Power	-	-	pwr
Powers	-	-	pwr
Quantity	-	-	qnt
Quantities	-	-	qnts
Quadrilateral	-	-	qdl
Quotient	-	-	qnt
Radical	-	-	rdl
Radius	-	-	rad
Ratio of diameter to circumference	-	-	pi
Reciprocal	-	-	rcpl
Rectangle	-	-	rcngl
Reduce	-	-	rdc

<i>For</i>			<i>Write</i>
Reduced	-	-	rdcd
Reducing	-	-	rdcing
Remainder	-	-	rem
Represent	-	-	repr
Represented	-	-	reprd
Representing	-	-	repring
Require	-	-	req
Required	-	-	reqd
Right angle	-	-	rt ngl
Root	-	-	rt
Second	-	-	scnd
Secant	-	-	sec
Seventh	-	-	svnth
Similar	-	-	smlr
Sixth	-	-	sxth
Subtraction	-	-	subtn
Subtrahend	-	-	subnd
Subtract	-	-	subt
Subtracted	-	-	subtd
Substitute	-	-	subst
Substituted	-	-	substd
Substituting	-	-	substing
Square	-	-	sq
Tangent	-	-	tan
Tenth	-	-	tnth
Time	-	-	tm
Times	-	-	tms
Third	-	-	thd
Transformation	-	-	trnsf
Transpose	-	-	trns
Transposed	-	-	trnsd
Transposing	-	-	trnsing
Transposition	-	-	trnsptn
Trinomial	-	-	tnl
Triangle	-	-	tngl
Value	-	-	val

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.

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	5 Dance of the Brownies. 10 Little Snow White.	
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5	A Little Piece.	27	Canon.
6	A Poor Orphan Child.	28	Remembrance, November 4, 1847 (Mendelssohn's death).
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8	Wild Horseman.	30	Lento Assai.
9	Folk Song.	31	War Song.
10	Happy Farmer.	32	Sheherazade.
11	Siciliano.	33	Vintage Time.
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13	May Song.	35	Mignon.
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19	A Little Romance.	41	Northern Song, Greeting to Gade
20	Rustic Song.	42	Figurated Choral.
21	Lento con espressione.	43	New Year's Song.
22	Roundelay.		

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This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years" rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Pianoforte Music, Classified.

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2. In the Month of May.

3. Child's Play.

6. Shepherd's Song.

All from "Pianists' First and Second Year."

Biedermann, A. J.....Spring Flowers, from "Pianists' First and Second Year."

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7. Clear Stream.

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No. 10. Tyrolienne.

2. Variation of No. 1.

11. Swing Song.

3. Variation of No. 1.

12. Cantilene.

4. Variation of No. 1.

13. Consolation.

5. Waltz.

14. Prelude.

6. Chase.

15. Étude No. 1.

7. Theme.

16. Étude No. 2.

8. Waltz.

17. Étude No. 3.

9. March.

18. Étude No. 4.

19. Divertissement.

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

No. 1. Morning Song.

No. 5. Slumber Song.

2. The Friendless Child.

7. Choral.

3. Cradle Song.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 1. Morning Greeting.

No. 5. Off to the Meadows.

2. Mischievous Boy.

6. March of the Tin Soldiers.

3. The Gentle Maiden.

7. In the Garden.

4. Prayer.

8. Ländler.

Hackh, O.....Op. 230, No. 2, The Tin Soldier.

No. 5, Barcarolle, "On the Sea."

Both from "Pianists' First and Second Year."

Köhler, L.....Op. 190, Easy Pieces for Beginners, complete.

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Mozart, W. A.....Sonatina, from "Pianists' First and Second Year."

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Rummel, J.....Les Allegresses Infantines, No. 1, Waltz.

- Rummel, J. Tyrolienne, from "Pianists' First and Second Year."
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| 2. Soldiers' March. | 6. A Poor Orphan Child. |
| 3. Humming Song. | 7. Hunting Song. |
| 4. A Choral. | 10. Happy Farmer. |
- Spindler, F. Op. 44, May Bells.
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| No. 1. Tranquillo. | No. 4. Intimo. |
| 2. Semplice. | 5. Dolcemente. |
| 3. Gioviale. | |
- Thomé, F. Melodie, from "Pianists' First and Second Year."
Thomé, F. Remembrance, from "Pianists' First and Second Year."
Wait, Wm. B. Normal Course of Pianoforte Technic.

SECOND YEAR.

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 No. 1. Moderato, C. No. 9. Molto Moderato, E minor.
 2. Tempo Commodo, C minor. 10. Moderato, F.
- Baumfelder, F. Op. 270, No. 6, Music Box.
- Beethoven, L. Sonatina in G, from "Pianists' First and Second Year."
- Beethoven, L. Minuet in C, from "Pianists' First and Second Year."
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- Blakeslee, A. C. Op. 25, Crystal Fountain Waltz.
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 8. Graceful. 15. Ballad.
 9. The Chase. 16. Gentle Complaint.
 11. The Blackbird. 17. Prattler.
 12. Farewell. 18. Inquietude.
 19. Ave Maria.
- Clementi, M. Op. 36, Six Sonatinas.
 No. 1 in C, Allegro, Andante, Vivace.
 No. 2 in G, Allegretto, Allegretto, Allegro.
- Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 1. Fragile. No. 6. Synnöve.
 2. Valenciennes. 7. L'Épinette.
 3. Le Pont des Baisers. 8. Fumée.
 4. Petite-Maitre. 23. Partout.
 5. Malgré-moi. 24. Sur La Route de Bayreuth.
- Ehman, A. Thirty-six Melodic and Rhythmical Studies, Book II.
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 2. Capriccietto. 5. Study in Thirds.
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- Engelmann, H. Op. 620, No. 2, Awakening.
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 No. 1. The Christmas Bells. No. 3. The Christmas Tree.

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 No. 4. After School. No. 14. In the Garden.
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 9. Tin Soldiers' March. 19. Evening Prayer.
- Gurlitt, C. Op. 130, *Thirty-five Easy Studies*.
 No. 9. The Daring Horseman. No. 17. The Rope Dancer.
 10. Happy Hours. 18. A Ditty.
 11. A Little Dance. 20. The Lament.
 12. A Round Dance. 21. From the North.
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 14. Sunshine. 23. Serious Moments.
 15. Under the Village Limes. 31. Innocence.
 16. At the Pianoforte.
- Gurlitt, C. Op. 140, No. 7, *The Festive Dance*, from "Pianists' First and Second Year."
- Handel, G. F. Fugue No. 1, from "Six Fugues."
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- Hiller, P. Op. 61, No. 10, *Butterfly Chase*, from "Pianists' First and Second Year."
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- Hummel, J. N. . . . Scherzo, from "Pianists' First and Second Year."
- Karganoff, G. Op. 25, No. 4, *Grandfather's Dance*, from "Pianists' First and Second Year."
- Köhler, L. Op. 243, *Going to Church*, from "Pianists' First and Second Year."
- Kullak, T. Op. 81, *Scenes from Childhood*.
 No. 1. Child's Prayer.
 2. The Little Wanderer.
 3. Grandmother Tells a Ghost Story.
 4. Opening of the Children's Party.
 5. Loving Soul and a Pure Heart.
- Lange, G. Op. 243, No. 4, *Harvest Tide*, from "Pianists' First and Second Year."
- Lichner, H. *Twelve Characteristic Pieces*.
 No. 1. Entreaty. No. 3. Longing.
 2. Contemplation.
- Lichner, H. Abenlied (Devotion) in E flat.
- Loeschhorn, A. . . . Op. 96, "Aus der Kinderwelt."
 No. 1. Sabbath Morning. No. 4. In the Boat.
 2. The Little Postillion. 5. The Request.
 3. There Was Once a King.
- Loeschhorn, A. . . . Op. 138, No. 7, *In the Twilight*, from "Pianists' First and Second Year."
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- Mendelssohn, F. . . . Songs Without Words.
 No. 4. Confidence. No. 9. Consolation.

- Mozart, W. A. Rondo in C, from "Pianists' First and Second Year."
- Poldini, E. General Boom Boom, from "Pianists' First and Second Year."
- Reinecke, C. Cavatine in C.
- Reinhold, H. Op. 39, No. 2, Fairy Tale, from "Pianists' First and Second Year."
- Rohde, E. Marionettes, from "Pianists' First and Second Year."
- Rummel, J. Les Allegresses Infantines.
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| No. 2. Polka. | No. 5. Galop. |
| 3. Polka Mazurka. | 6. Schottisch. |
| 4. Tyrolienne. | |
- Schumann, R. Op. 68, Album for the Young.
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| No. 8. Wild Horseman. | No. 20. Rustic Song. |
| 9. Folk Song. | 24. Harvest Song. |
| 16. First Loss. | 26. Moderato con Espressione. |
| 18. Reapers' Song. | |
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- Seeboeck, W. C. E. . . . The Dream Fairy.
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| No. 6. Di buon Umore. | No. 10. Dolce. |
| 7. Giocosamente. | 11. Dolente. |
| 8. Tenore. | 12. Religioso. |
| 9. Cordiale. | |
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- Steenfeldt, P. A. D. . . . Prayer of the King's Daughter, from "Pianists' First and Second Year."
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- Tschaikowsky, P. Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."
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- Von Wilm, N. Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."
- Wait, Wm. B. Normal Course of Pianoforte Technic.
- Westerhout, N. Rondo d'Amour.
- Wolff, B. Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."
- Wolff, B. Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

- Bach, J. S. All of previous year.
- Bach, J. S. Twelve Little Preludes.
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| 4. Moderato, D. | 8. Molto Moderato, D. |
| 5. Moderato, E. | 11. Allegro, F. |
| 6. Vivace, E minor. | 12. Allegretto, G minor. |
- Bach, J. S. Prelude No. 1 in C, from "Well-Tempered Clavichord," from "Pianists' First and Second Year."

Baumfelder, F.....Op. 270, Kinderscenen.

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| No. 1. Sandman Knocks. | No. 5. Young Officer. |
| 2. The Stork Has Come. | 7. Setting Sun. |
| 3. Old Ruin. | 8. Grandma's Tale. |
| 4. Vintage. | |

Beethoven, L.....Op. 33, Seven Bagatelles, No. 3, in F, Allegretto.

Beethoven, L.....Album-Leaf, "Für Elise."

Beethoven, L.....Op. 49, No. 2, Sonatina in G major.

Blakeslee, A. C.....Op. 9, May Party Dance.

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

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| No. 22. Barcarolle. | No. 24. Swallow. |
| No. 25. Chevaleresque. | |

Clementi, M.....Op. 36, Six Sonatinas.

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| No. 3 in C, Spiritoso, Un poco adagio, Allegro. |
| 4 in F, Allegro con Spirito, Andante, Rondo. |
| 5 in G, Presto, Air Suisse, Rondo. |
| 6 in D, Allegro con Spirito, Rondo. |

Due, F.....Bric-à-Brac, Album Musical, Book III.

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| No. 10. Rococo. | No. 17. Vers Le Nord. |
| 11. Le Chant D'Jneborg. | 18. La Procession des Aïeux. |
| 12. Le Lendemain. | 19. Le Sentier. |
| 13. Cheveux Blancs. | 20. Pauvre Enfant. |
| 14. La Vieille Amie: | 21. Pourquoi. |
| 15. Au Pis Aller. | 25. Enfin. |
| 16. Sans Intention. | 26. Le Jour de l'an. |

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book III.

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| No. 1. Spring Song. | No. 4. Melody. |
| 2. Bohemian Dance. | 5. Barcarolle. |
| 3. Ballet Dance. | 6. Romance. |

Eighty-two Hymn Tunes in various meters.

Engelmann, H.....Op. 600, Melody of Love (4 hands).

Gade, N.....Op. 36, Christmas Pieces.

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| No. 2. Christmas Song. | No. 5. Dance of Little Girls. |
| 4. Boys' Merry-Go-Round. | 6. Good Night. |

Giese, T.....Op. 293, Six Melodious Pieces.

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| No. 1. Tarantelle. | No. 4. The Two Fisher-boys. |
| 2. Children's Feast. | 5. Gavotte. |
| 3. Grandmother's Song. | 6. Funeral March. |

Goldner, W.....Gavotte Mignonne.

Grieg, E.....Op. 12, Lyrical Pieces.

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| No. 1. Arietta. | No. 3. Watchman's Song. |
| 2. Waltz. | 8. Patriotic Song. |

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

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| No. 8. Merry Company. | No. 15. The Snow Man. |
| 10. The Bold Rider. | 17. The Ring Dance. |
| 11. The Dolls' Dance. | 18. Sorrowful Hour. |
| 12. Under the Linden. | 20. The Gentle Child and the |
| 13. The Sick Little Brother. | Noisy Child. |

- Gurlitt, C.....Op. 130, Thirty-five Easy Studies.
No. 19. A Water Party. No. 29. The Hunt.
24. Menuetto. 30. Song Without Words.
25. Scherzo. 32. A Loss.
26. Impromptu. 33. Youthful Courage.
27. A Request. 34. Hymn.
28. Onward! 35. Good Night.
- Handel, G. F.....Fugue No. 2, from "Six Fugues."
Heins, C.....Op. 194, Dance of the Sylphs.
Hiller, F.....Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."
- Jadassohn, A.....Op. 17, No. 3, Children's Dance.
Kuhlau, F.....Op. 20, No. 1, Sonatina in C.
Kullak, T.....Op. 81, Scenes from Childhood.
No. 6. The Race. No. 9. Spinning Song.
7. The Angel in the Dream. 10. The Ghost in the Chimney.
8. The Nightingale. 11. The Little Hunters.
12. The Little Rope Dancers.
- Lichner, H.....Twelve Characteristic Pieces.
No. 4. After School. No. 8. Scherzo.
5. To the Playground. 9. Polonaise.
6. Solitude. 10. Rondo.
7. Elegy. 11. Italian Romance.
12. Aria.
- Loeschhorn, A.....Op. 96, Aus der Kinderwelt.
No. 6. The Cuckoo. No. 9. A Dance.
7. The Chase. 10. The Little Soldier.
8. Lullaby. 11. In a Hurry.
- Löw, J.....Cavatina, from "Pianists' First and Second Year."
MacDowell, E. A.....Op. 51, Woodland Sketches.
No. 1. To a Wild Rose.
- Mendelssohn, F.....Op. 72, Six Christmas Pieces.
No. 1 in G, Allegro Non Troppo. No. 3 in G, Allegretto.
2 in E flat, Andante Sostenuto. 4 in D, Andante con Moto.
- Mendelssohn, F.....Songs Without Words.
No. 2. Regret. No. 35. Shepherd's Complaint.
6. Venetian Gondellied. 37. Revery.
12. Venetian Gondellied. 41. The Return.
16. Hope. 44. Forsaken.
22. Sadness of Soul. 48. The Joyous Peasant.
28. Morning Song. 49. Gondoline.
- Mendelssohn, F.....Wandering, from "Pianists' First and Second Year."
Ravina, H.....Op. 86, Flattery, from "Pianists' First and Second Year."
Reinhold, H.....Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."
- Rubinstein, A.....Aubade (Morning Serenade), E flat.
Schehlmann, L.....From Fairy Land.
Schmoll, A.....Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."

- Schmoll, ACymbals and Castanets, from "Pianists' First and Second Year."
- Schubert, F.....Op. 94, Moments Musicaux, No. 3.
- Schumann, R.....Op. 68, Album for the Young.
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| No. 11. Siciliano. | No. 28. Remembrance, Nov. 4, 1847. |
| 14. A Little Study. | 38. Winter Time, No. 1. |
| 15. Spring Song. | 41. Northern Song. |
| 17. Little Morning Wanderer. | 42. Figurated Choral. |
| | 43. New Year's Song. |
- Schytte, L.....Op. 79, Twelve Miniatures.
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| No. 1. Norwegischer Bauerntanz. | No. 2. Ein Traum. |
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- Smith, S. "Dorothy," An Old English Dance.
- Sousa, J. PLiberty Bell March.
- Suppé, FMarche du Diable (4 hands).
- Wait, Wm. B.....Normal Course of Pianoforte Technic.

FOURTH YEAR.

- Bach, J. S.....All of previous years.
- Bach, J. S.....Fifteen Two-part Inventions.
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| No. 1. Allegro, C. | No. 13. Allegretto Tranquillo, A minor. |
| 4. Allegro, D minor. | 14. Moderato, B flat. |
| 6. Allegretto, E. | 15. Allegro non troppo, B minor. |
- Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.
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| No. 1. Aria, from Fourth Partita, D. | |
| 2. Aria, from Pentecost Cantata, F. | |
| 4. Bourrée, from Third Violoncello Suite, G. | |
| 5. Bourrée, from Trumpet Suite, D. | |
| 6. Bourrée, from Second Violin Sonata, G minor. | |
| 10. Gavotte, from Sixth Violoncello Suite, D. | |
| 11. Gigue, from First Partita, B flat. | |
| 12. Intrata, from Fifth Violoncello Suite, G minor. | |
| 13. Menuet, from First Partita, B flat. | |
| 14. Menuet, from Third French Suite, B minor. | |
| 15. Menuet, from First Violoncello Suite, D. | |
| 19. Rondo-Gavotte, from Sixth Violin Sonata, E. | |
| 20. Sarabande, from Fifth English Suite, E minor. | |
| 21. Sarabande, from First French Suite, D minor. | |
- Bach, J. S.....Gavotte, from G major suite. (Kullak Edition.)
- Bach, J. S.....Preambulum. (Kullak Edition.)
- Bach, J. S.....Bourrée in G major, from Fourth Violoncello Sonata.
- Beaumont, P.....Berceuse, "Slumber Sweetly."
- Beaumont, P.....Con Amore. Mélodie.
- Beethoven, L.....Op. 49, No. 1, Sonatina in G minor.
- Beethoven, L.....Op. 33, Seven Bagatelles.
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| No. 1 in E flat, Andante grazioso, | No. 4 in A, Andante. |
| quasi Allegretto. | 6 in D, Allegretto quasi Andante. |
| 2 in C, Scherzo, Allegro. | |

- Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.
 No. 20. Tarantelle. No. 23. Return.
 21. Harmony of the Angels.
- Czerny, C. Op. 261, One Hundred and One Preparatory Lessons.
- Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 9. La Noce. No. 22. La Bagatelle.
- Dvořák, A. Op. 100, No. 7, Humoreske.
- Ehmant, A. Thirty-six Melodic and Rhythmical Studies, Book IV.
 No. 1. Water Nymph. No. 4. Valse Melancholique.
 2. Elegy. 5. May Dance.
 3. Méditation.
- Engelmann, H. Op. 523, Diamond Medal March and Two-Step.
- Eugene, M. C. Cupid's Garden, Intermezzo.
- Geibel, A. Gavotte Allemande.
- Goerdeler, R. Electric Flash Galop (4 hands).
- Grieg, E. Op. 12, Lyrical Pieces.
 No. 4. Elfin Dance. No. 6. Norwegian Melody.
 5. Folk Song. 7. Album-Leaf.
- Handel, G. F. Fugue No. 3, from "Six Fugues."
- Handel, G. F. Fugue No. 4, from "Six Fugues."
- Hewitt, H. D. With Wind and Tide March (4 hands).
- Hiller, F. Op. 56, Rhythmical Studies, Book I.
 No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time. No. 9. Andante Melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.
- Jensen, A. Op. 17, Scenes of Travel.
 No. 1. Greeting at Morn. No. 4. The Wayside Cross:
 3. The Mill.
- Kuhlau, F. E. Op. 55, No. 2, Sonatina in G.
- Kuhlau, F. E. Op. 55, No. 3, Sonatina in C.
- Loeschhorn, A. Op. 96, Aus der Kinderwelt.
 No. 12. Good Night.
- MacClymont, W. E. Op. 11, No. 1, Sunflower Dance.
- MacDowell, E. A. Op. 51, Woodland Sketches:
 No. 5. From an Indian Lodge. No. 8. A Deserted Farm.
- Marks, E. F. Op. 27, Petite Valse de Ballet.
- Mendelssohn, F. Op. 72, Six Christmas Pieces.
 No. 5 in G minor, Allegro Assai. No. 6 in F, Vivace.
- Mendelssohn, F. Songs Without Words.
 No. 1. Sweet Souvenir. No. 31. Meditation.
 7. Contemplation. 33. Song of the Pilgrim.
 13. Evening Star. 40. Elegie.
 18. Duetto. 42. Song of the Traveler.
 19. On the Seashore. 43. Belief.
 25. May Breezes. 46. Retrospection:
 27. Funeral March:
- Moszkowski, M. Op. 18, No. 1, Melody in F.
- Mozart, W. A. Sonata in C, No. 1, Schirmer Library Edition.

- Paderewski, I. J. Op. 8, No. 3, Melody in B.
 Poldini, E. Waltzing Doll (Poupeé Valsante).
 Raff, J. Op. 75, No. 1, Fleurette.
 Sapellnikoff, W. Op. 2, Petite Mazurka.
 Schumann, R. Op. 68, Album for the Young.
 No. 12. Knight Rupert. No. 31. War Song.
 13. May Song. 32. Sheherazade.
 21. Lento con espressione. 33. Vintage Time.
 22. Roundelay. 34. Theme.
 23. Cavalry-piece. 35. Mignon.
 25. Echoes from the Theater. 36. Italian Sailors' Song.
 27. Canon. 37. Sailor's Song.
 29. Strange Man. 39. Winter Time, No. 2.
 30. Lento assai. 40. Little Fugue.
 Schytte, L. Op. 79, Twelve Miniaturen.
 No. 3. Am Fasching. No. 7. Maerschen.
 4. Der Troubadour.
 Waddington, E. Op. 34, No. 1, The Witches' Patrol.
 Wait, Wm. B. Normal Course of Pianoforte Technic.
 Zitterbart, F. Romance.

FIFTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Fifteen Two-part Inventions. .
 No. 2. Allegro Moderato, C minor. No. 9. Con Spirito, F minor.
 3. Vivace, D. 10. Presto, G.
 5. Allegro Moderato, E flat. 11. Allegro Moderato, G
 7. Allegro, E minor. minor.
 8. Vivace, F. 12. Allegro Giocoso, A.
 Bach, J. S. Allemande, from G major suite, Kullak Edition.
 Bach, J. S. Courante, from G major suite, Kullak Edition.
 Bach, J. S. Bourrée, from G major suite, Kullak Edition.
 Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
 No. 3. Bourrée, from Second English Suite, A minor.
 7. Gavotte, from Fifth French Suite, G.
 8. Gavotte, from Sixth English Suite, D minor.
 9. Gavotte, from Third English Suite, E minor.
 Beethoven, L. Op. 33, Seven Bagatelles.
 No. 5 in C, Allegro ma non troppo. No. 7 in A flat, Presto.
 Bohm, C. Op. 213, Charge of the Uhlans, Grand Galop, militaire (4 hands).
 Bohm, C. Op. 303, Fanfare, Rondo Militaire (4 hands).
 Chaminade, C. Album of Seventeen Pieces, Vol. I.
 No. 8. Pièce Romantique. Op. 9.. No. 1.
 Chopin, F. Op. 69, No. 1, Valse, No. 9, A flat (Posthumous).
 Chopin, F. Op. 9, No. 2, Nocturne, No. 2, E flat.
 Chopin, F. Op. 28, No. 3, Prelude, No. 3, G.

Spindler, F Op. 17, Drawing Room Flower.
 Tschaikowsky, P Op. 2, No. 3, Song Without Words.
 Wait, Wm. B Normal Course of Pianoforte Technic. *

SIXTH YEAR.

Bach, J. S All of previous years.
 Bach, J. S Album of Twenty-one Pieces, Schirmer Library Edition.
 No. 16. Passepied from Fifth English Suite, E minor.
 No. 17. Praeludium from First Partita, B flat.
 Bach, J. S Prelude in B Flat from Well-tempered Clavier, No. IV,
 Tausig selected.
 Bach, J. S Fugue in B flat from Well-tempered Clavier, No. IV, Tausig
 selected.
 Bach, J. S Bourrée in B minor, from Second Violin Sonata.
 Bach-Mason Gavotte in D, from Sixth Violoncello Sonata.
 Beethoven, L Op. 2, No. 1, Sonata in F minor.
 Bohm, C Op. 153, Polonaise, "With Song and Mirth."
 Chopin, F Op. 37, No. 1, Nocturne, No. 11, G minor.
 Chopin, F Op. 64, No. 1, Valse, No. 6, D flat.
 Chopin, F Op. 24, No. 3, Mazurka, No. 16, A flat.
 Chopin, F Op. 64, No. 2, Valse, No. 10, in B minor.
 Clementi, M Gradus ad Parnassum.
 No. 1 in C, Veloce. No. 14 in E flat, Vivace
 2 in C, Veloce. 20 in F sharp minor, Presto.
 3 in C, Allegro. 24 in C, Presto.
 4 in G, Veloce.
 Cramer, J. B Fifty Selected Studies (Von Bülow).
 No. 7 in F Minor, Moderato con espressione. No. 8 in C, Allegro Brillante.
 Grieg, E Op. 43, Lyrical Pieces.
 No. 2. Solitary Wanderer.
 Haberbier, E A Spring Flower, Fruehlingserwachen.
 Handel, G. F "Harmonious Blacksmith," theme with variations.
 Hiller, F Op. 56, Book I, Rhythmical Studies.
 No. 6. Allegro scherzando e molto vivace, in $\frac{2}{2}$ and $\frac{3}{2}$ time.
 No. 7. Andante espressivo, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
 No. 8. Allegro energico, in $\frac{3}{4}$ and $\frac{2}{4}$ time.
 No. 11. Andante cantabile, in $\frac{4}{4}$ and $\frac{6}{8}$ time.
 No. 12. Vivace scherzando, in $\frac{2}{4}$ and $\frac{3}{4}$ time.
 Holst, E Revel of the Witches (4 hands).
 Holst, E On to the Battle, Marche Triomphale (4 hands).
 Horvath, G Op. 84, No. 2, Waving Scarves.
 Ketterer, E Op. 266, Saltarelle.
 Kontski, A. de Op. 271, Polonaise.
 Liadow, A Op. 32, Valse Badinage (The Musical Snuff-box).
 Liebling, E Op. 33, Spring Song.

Bach, J. S.....All of previous years.

Bach, J. S.....Gigue from the G major suite, Kullak Edition.

Bach, J. S.....Fugue from the Toccata in E minor, Kullak Edition.

Bach, J. S.....Prelude in D, from Well-tempered Clavier, No. 3, Tausig selected.

Bach, J. S.....Fugue in D, from Well-tempered Clavier, No. 3, Tausig selected.

Bach, J. S.....Prelude in D minor, from Well-tempered Clavier, No. 7, Tausig selected.

Bach, J. S.....Fugue in D minor, from Well-tempered Clavier, No. 7, Tausig selected.

Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.
No. 18. Prambule from Sixth Violin Sonata, E.

Beethoven, L.....Op. 13, Sonata Pathtique.

Chaminade, C.....Album of Seventeen Pieces, Vol. I, No. 1, Srnade, Op. 29.

Chopin, F.....Op. 40, No. 1, Polonaise, A major.

- Chopin, F.....Op. 50, No. 1, Mazurka, No. 30, G major.
 Chopin, F.....Op. 64, No. 2, Valse, No. 7, C sharp minor.
 Clementi, M.....Gradus ad Parnassum.
 No. 6 in D, Allegro molto vivace. No. 13 in F, Allegrissimo.
 7 in A, Vivace non troppo. 15 in G, Allegrissimo.
 8 in F, Vivacissimo. 25 in B flat, Molto allegro.
 11 in B, Allegro.
 Grieg, E.....Op. 43, Lyrical Pieces.
 No. 4. Birdling. No. 5. Love-poem.
 Grieg, E.....Op. 46, First Peer Gynt Suite.
 No. 3. Anitra's Dance. No. 4. In the Hall of the Mountain King.
 Godard, B.....Op. 54, No. 2, Mazurka in B flat.
 Hiller, F.....Op. 56, Book I, Rhythmical Studies.
 No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
 10. Allegro vivace e con grazia, in $\frac{12}{8}$ and $\frac{9}{8}$ time.
 13. Allegro Energico, in $\frac{5}{4}$ and $\frac{4}{4}$ time.
 Horvath, G.....Op. 43, Book I, Melodic Octave Studies.
 No. 1 in G, Veloce. No. 4 in E minor, Allegro.
 2 in C, Moderato. 5 in A flat, Moderato.
 3 in D, Allegretto. 6 in F sharp, Allegretto.
 Karganoff, G.....Op. 27, By the Brookside.
 MacDowell E. A.....Op. 51, Woodland Sketches.
 No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
 Mendelssohn, F.....Songs Without Words.
 No. 17. Passion. No. 21. Agitation.
 24. The Flight.
 Mozart, W. A.....Sonata in F, No. 6, Schirmer Library Edition.
 Nevin, E.....Op. 13, Water Scenes.
 No. 1. Dragon Fly. No. 5. Barcarolle.
 Raff, J.....Op. 75, No. 2, Fabliau (Fable).
 Rubinstein, A.....Op. 82, Polka Bohème.
 Schumann, R.....Op. 21, No. 1, Novelette, F.
 Schumann, G.....Op. 11, Tarantelle.
 Wait, Wm. B.....Normal Course of Pianoforte Technic.

EIGHTH YEAR.

- Bach, J. S.....All of previous years.
 Bach, J. S.....Prelude in C minor from Well-tempered Clavier, No. 2,
 Tausig selected.
 Bach, J. S.....Fugue in C minor from Well-tempered Clavier, No. 2,
 Tausig selected.
 Beethoven, L.....Op. 26, Sonata in A flat.
 Brahms, J.....Hungarian Dances, No. 2 in D minor, Allegro non assai.
 Chaminade, C.....Album of Seventeen Pieces, Vol. I.
 No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
 9. Gavotte, Op. 9, No. 2.
 Chopin, F.....Op. 29, No. 1, Impromptu in A flat.
 Chopin, F.....Op. 37, No. 2, Nocturne, No. 12, G major.

- Chopin, F. Op. 10, No. 5, Étude, No. 1, G flat.
Chopin, F. Op. 42, Grande Valse, No. 5, A flat.
Chopin, F. Op. 34, No. 1, Valse Brillante, No. 2, A flat.
Chopin, F. Op. 34, No. 3, Valse Brillante, No. 4, F major.
Chopin, F. Op. 74, No. 2, Polish song, Maiden's Wish,
Transcribed by Liszt.
Clementi, M. Gradus ad Parnassum.
 No. 5 in C, Bizziarria Vivace. No. 22 in B, Allegro con fuoco.
 9 in A minor, Presto. 23 in E minor, Veloce.
 16 in G, Molto Allegro. 26 in F, Allegro Vigoroso.
 19 in A minor, Presto. 27 in E, Allegro.
Grieg, E. Op. 43, Lyrical Pieces.
 No. 1. Butterfly.
Grieg, E. Op. 46, First Peer Gynt Suite.
 No. 1, Morning-Mood.
Larregla, J. Coquetuela. Mazurka.
Liszt, F. Liebesträume, Dreams of Love.
 No. 2 in E, Quasi Lento, abbandonandosi.
Lysberg, C. B. Op. 34, La Fontaine, Idylle.
MacDowell, E. A. Op. 46, No. 2, Moto Perpetuo, in A flat.
Mendelssohn, F. Songs Without Words.
 No. 34. Spinning Song.
Moschelles, I. Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 1 in C, Allegro Moderato.
 3 in G, Allegro Brillante (Wind study).
 4 in E, Sostenuto e con tranquillezza.
 6 in D minor, Allegro giocoso.
Rheinberger, J. Op. 5, No. 1, The Chase, Impromptu.
Schubert, F. Op. 142, No. 3, Impromptu.
Schubert-Liszt La Sérénade.
Schuett, E. Op. 16, Étude Mignonne.
Schumann, R. Op. 82, No. 7, Bird as a Prophet.
Wagner, R. Magic Fire Music from Die Walküre (4 hands).
Wait, Wm. B. Normal Course of Pianoforte Technic.

NINTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Six English Suites. (In preparation.)
 Beethoven, L. Op. 28, Sonata Pastorale, in D. (In preparation.)
 Chaminade, C. Album of Seventeen Pieces, Vol. I.
 No. 3. Air de Ballet, Op. 30.
 4. Pas des Amphores, Air de Ballet.
 5. Callirhoë, Air de Ballet.
 6. Lolita, Caprice Espagnol, Op. 54.
 Chopin, F. Op. 38, Ballade, No. 2, F major.
 Chopin, F. Op. 47, Ballade, No. 3, A flat.
 Chopin, F. Op. 25, No. 9, Étude, No. 21, G flat.

- Chopin, F. Op. 66 (Posthumous), Fantasie Impromptu, C sharp minor.
 Chopin, F. Op. 26, No. 1, Polonaise, C sharp minor.
 Clementi, M. Gradus ad Parnassum.
 No. 10 in B flat, Allegretto con espressione.
 12 in C, Allegro con molto brio.
 17 in D, Vivacissimo.
 18 in A, Presto non troppo.
 21 in F minor, Allegro.
 28 in E flat, Veloce.
 29 in A flat, Allegro con spirito.
 Grieg, E. Op. 43, Lyrical Pieces.
 No. 6. To Spring.
 Liszt, F. Hungarian Rhapsodie, No. 2 (4 hands).
 Liszt, F. Liebesträume, Dreams of Love.
 No. 3 in A flat, Poco Allegro, con affetto.
 MacDowell, E. A. . . . Op. 17, No. 2, Hexentanz, Witches' Dance.
 MacDowell, E. A. . . . Op. 18, No. 2, Humoresque.
 Mendelssohn, F. Op. 14, Rondo Capriccioso.
 Moschelles, I. Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 11 in E flat, Allegro maestoso e patetico.
 12 in B flat minor, Agitato.
 Raff, J. Op. 157, No. 2, La Fileuse.
 Weber, C. M. Von . . . Op. 24, Perpetual Movement.
 Wait, Wm. B. Normal Course of Pianoforte Technic.

TENTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Chromatic fantasie, in D minor. (Von Bülow Edition.)
 (In preparation.)
 Bach, J. S. Prelude and fugue, in A minor. (Schirmer Library Edition,
 Vol. XXII.)
 Beethoven, L. Op. 106, Sonata, in B flat. (In preparation.)
 Beethoven, L. Op. 120, Thirty-three variations on a waltz by Diabelli.
 Brahms, J. Op. 24, Variations on a fugue from a theme by Handel.
 Chopin, F. Op. 35, Sonata, in B flat minor.
 Schumann, R. Op. 13, Twelve Symphonic Études in the form of variations.
 (In preparation.)
 Wagner-Liszt. Transcription of Spinning Song from "Flying Dutchman."

SEVENTY-FIFTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK

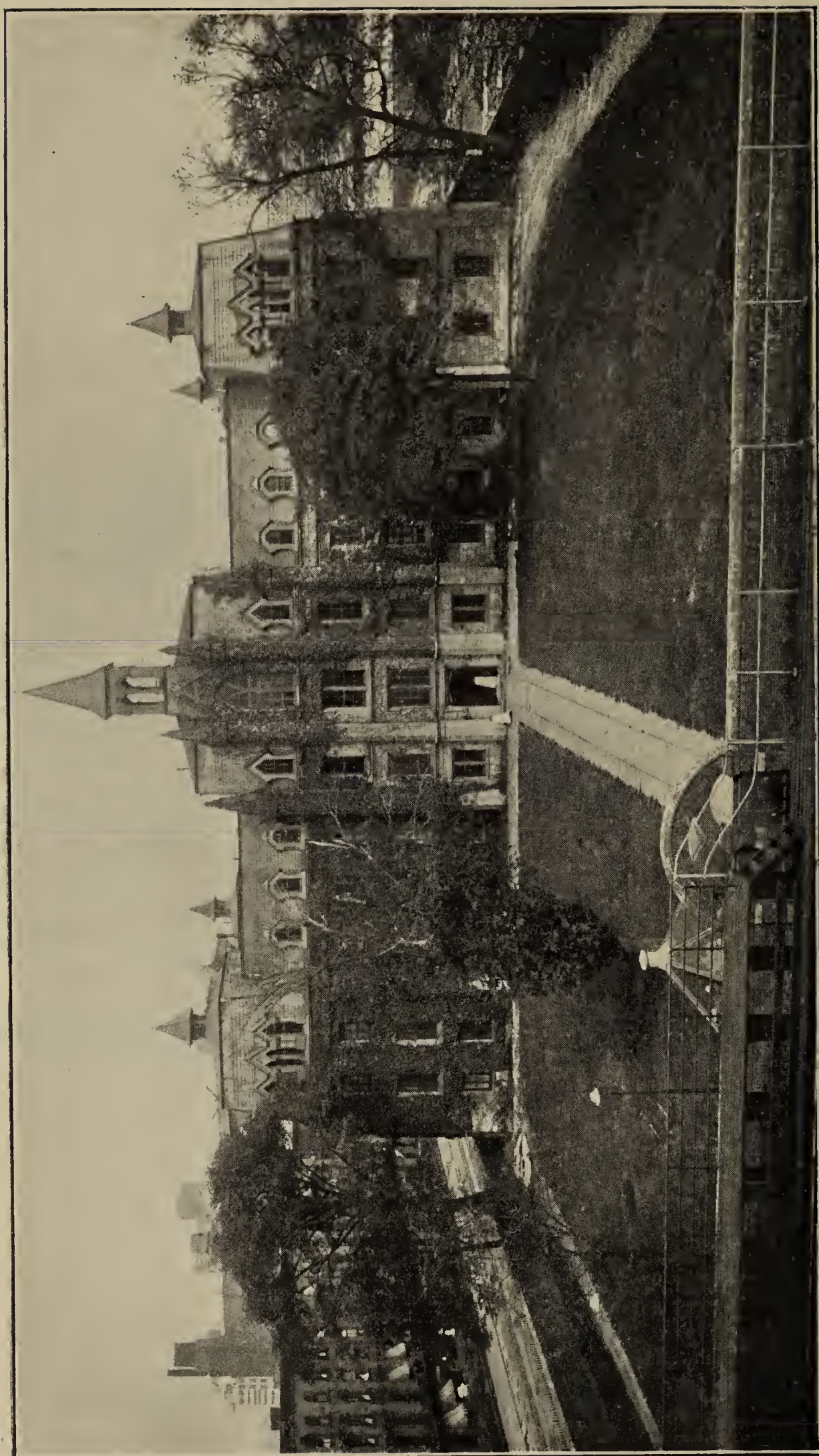
INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1910.

Lux Oritur:

“And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them.”—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1911.



THE FRONT OF THE INSTITUTION.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....	1831-1845	Cushman, D. Alonzo	1837-1843
Averill, Herman	1831-1832	Blakeman, Wm. N., M.D. {	1837-1839
Bolton, Curtis	1831-1835		1841
Donaldson, James.....	1831-1832	Wood, Isaac, M.D	1837-1859
Bogert, Henry K.....	1831-1832	Hart, Joseph C.....	1837-1840
Remsen, Henry.....	1831-1832	Holmes, Curtis	1837-1838
Stuyvesant, John R	1831-1840	Roome, Edward	1837-1845
Price, Thompson.....	1831-1840	Seton, Samuel W	1837
Ketchum, Morris	1831-1837	Gracie, Robert.....	1838-1861
Miller, Sylvanus	1831-1832	Demilt, Samuel.....	1838
Crosby, William B.....	1831-1833	Hart, James H.....	1839
Lee, Gideon.....	1831-1836	Murray, Robert J.....	1839-1858
Ketchum, Hiram.....	1831-1838	Schermerhorn, Peter Augustus.	1839-1845
Wood, Samuel.....	1831-1836	Tallmadge, Henry F.....	1839-1841
Jenkins, Thomas W.....	1831-1836	Thompson, Martin E.....	1839
Thomas, Henry.....	1831-1834	Moore, Clement C	1840-1850
Nevins, Rufus L	1831-1832	Olyphant, D. W. C.....	1840
Beers, Joseph D.....	1831-1832	Averill, Augustine	1840
Mott, Samuel F.....	1831	Beers, Cyrenius.....	1841-1853
Patterson, Matthew C	1831-1833	Suydam, Lambert	1841-1842
Russ, John D., M.D	1833-1834	Holmes, Silas	1841-1842
Dwight, Theodore	1833-1837	Case, Robert L.....	1841-1861
Brown, Silas.....	1833-1859	Crosby, John P.....	1841-1859
Hagg, John P.....	1833	Collins, Stacey B.....	1841
Spring, George	1833-1835	Schermerhorn, E. H.....	1841-1842
Walker, John W.....	1833-1839	Marsh, James.....	1842-1852
Miller, Franklin	1833-1835	Murray, Hamilton.....	1842-1847
Steel, Jonathan D.....	1833	Walsh, A. R.....	1842-1850
Allen, Moses	1834	Wood, John	1842-1850
Lyons, Stephen.....	1834-1836	Jones, Edward.....	1843-1850
Dissosway, Gabriel P.....	1834-1836	Whittemore, William T.....	1843-1845
Phelps, Anson G.....	1834-1855	Smith, Floyd	1844-1848
Crosby, William H.....	1835	Dean, Nicholas	1844-1848
Hoyt, Charles	1835-1839	Jones, William P.....	1846-1849
Oakley, Charles.....	1835	Thurston, William R	1846-1851
Titus, Peter S.....	1836	Sheldon, Henry.....	1846-1854
Allen, George F.....	{ 1836-1839	King, John A.....	1848-1854
	{ 1841-1862	Schell, Augustus.....	1849-1883
Trulock, Joseph	1836-1840	Day, Mahlon	1849-1854
Mandeville, William.....	1836-1837	Adams, George F.....	{ 1850-1859
Chandler, Adoniram.....	1836		1865

- Adams, John G1851-1858
 Ogden, Gouverneur M.....1851-1857
 Cobb, James N1851-1858
 Beadle, Edward L.....1851-1862
 Wood, Edward1852-1861
 Ogden, John D., M.D.....1853-1855
 Craven, Alfred W.....1854-1861
 Olyphant, G. T1855-1857
 Abbott, William M.....1855-1857
 Noyes, William Curtis.....1855-1859
 Dumont, William1856-1862
 Warren, James1856-1859
 Cammann, George P., M.D..1858
 Rutherford, Lewis M.....1858-1861
 Van Rensselaer, Henry.....1858-1860
 Hone, Robert S.....1859-1891
 Tomes, Francis1859-1860
 Norton, Charles B1859-1861
 Church, William H., M.D...1859-1864
 Hutchins, Waldo.....1860-1867
 Tuckerman, Charles K.....1860-1867
 Kennedy, James Lenox1860-1864
 Travers, William R1860
 Tompkins, Daniel H1860-1874
 Aspinwall, J. Lloyd1860-1861
 Suydam, D. Lydig1861-1884
 Daly, Charles P.....1861
 Hosack, Nathaniel P1862-1876
 Grafton, Joseph.....1862-1872
 Myers, T. Bailey.....1862-1887
 Edgar, Newbold..... { 1862-1864
 1868
 Donnelly, Edward C.....1862-1864
 Lord, James Cooper1862-1864
 Schermerhorn, Alfred { 1862-1865
 1867-1868
 Irving, John Treat1863-1896
 Brown, John Crosby1862-1864
 Van Rensselaer, Alex { 1862-1865
 1867-1877
 Potter, Clarkson N.....1863-1866
 McLean, James M1863-1890
 Clift, Smith.....1865-1893
 Hoffman, Charles B1865-1868
 Emmet, Thos. Addis, M.D...1865-1866
 Whitewright, William1866-1898
 Schermerhorn, Wm. C.....1866-1901
 De Rahm, Charles1866-1890
 Hilton, Henry1866
 Burrill, John E1866-1867
 Stout, Francis A1867-1892
 Butterfield, Daniel1868
 Hoffman, William B.....1868-1879
 Gerard, James W1869-1873
 Schermerhorn, F. Augs.....1870-1910
 Marié, Peter.....1870-1903
 Rhoades, J. Harsen.....1869-1872
 Rhineland, Frederick W...1874-1904
 Sheldon, Frederick.....1874-1906
 Robbins, Chandler1875-1904
 Strong, Charles E.....1875-1887
 Schuyler, Philip.....1878-1898
 Prime, Temple.....1878-1887
 Kane, John I.....1881-1910
 King, Edward.....1884-1893
 Schell, Edward1885-1893
 Bronson, Frederick1888-1900
 Kingsland, Ambrose C.....1889-1890
 Robbins, George A.....1889-1895
 Kissel, Gustav E.....1891-1910
 Bowers, John M.....1891-1906
 Peabody, George L., M.D....1891-1910
 Marshall, Charles H.....1892-1910
 Smith, Gouverneur M., M.D..1893-1898
 Davis, Howland1894-1910
 Duer, William A.....1894-1905
 Hamilton, William G.....1894-1905
 Appleton, William W.....1896-1910
 Tappen, Frederick D.....1897-1901
 Armstrong, D. Maitland....1898-1910
 Wheelock, George G., M.D..1898-1907
 Fairchild, Charles S.....1898-1906
 Soley, James Russell.....1900-1910
 Winthrop, Egerton L., Jr....1901-1910
 Wickersham, George W.....1902-1909
 Foster, Frederic De Peyster..1903-1910
 Rhineland, Thomas N.....1905-1910
 McIlvaine, Tompkins1905-1910
 Godkin, Lawrence.....1905-1909
 Derby, Richard H., M.D....1906-1907
 Borland, J. Nelson.....1907-1910
 Montant, August P.....1907-1909
 Rhoades, J. Harsen, 2d1907-1910
 Tucker, Samuel Auchmuty...1907-1910
 Hone, Robert G.....1908-1910
 Knapp, Arnold, M.D.....1909-1910
 Blagden, Linzee1910
 De Gersdorff, Carl A.....1910

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Dean, Nicholas.....	1844-1848
Ackerly, Samuel, M.D.....	1831-1845	De Gersdorff, Carl A.....	1910
Adams, John G., M.D.....	1851-1858	Demilt, Samuel.....	1838
Allen, George F.....	{ 1836-1839	De Rahm, Charles.....	1866-1890
	{ 1841-1862	Derby, Richard H., M. D....	1906-1907
Allen, Moses.....	1834	Dissosway, Gabriel P.....	1834-1836
Appleton, William W.....	1896-1910	Donaldson, James.....	1831-1832
Armstrong, D. Maitland.....	1898-1910	Donnelly, Edward C.....	1862-1864
Aspinwall, J. Lloyd.....	1860-1861	Duer, William A.....	1894-1905
Averill, Augustine.....	1840	Dumont, William.....	1856-1862
Averill, Herman.....	1831-1832	Dwight, Theodore.....	1833-1837
Beadle, Edward L.....	1851-1862	Edgar, Newbold.....	{ 1862-1864
Beers, Cyrenius.....	1841-1853		{ 1868
Beers, Joseph D.....	1831-1832	Emmet, Thos. Addis, M.D...	1865-1866
Blagden, Linzee.....	1910	Fairchild, Charles S.....	1898-1906
Blakeman, Wm. N., M.D. {	1837-1839	Foster, Frederic De Peyster..	1903-1910
	1841	Gerard, James W.....	1869-1873
Bogert, Henry K.....	1831-1832	Godkin, Lawrence.....	1905-1909
Bolton, Curtis.....	1831-1835	Gracie, Robert.....	1838-1861
Borland, J. Nelson.....	1907-1910	Grafton, Joseph.....	1862-1872
Bowers, John M.....	1891-1906	Hagg, John P.....	1833
Bronson, Frederick.....	1888-1900	Hamilton, William G.....	1894-1905
Brown, John Crosby.....	1862-1864	Hart, James H.....	1839
Brown, Silas.....	1833-1859	Hart, Joseph C.....	1837-1840
Burrill, John E.....	1866-1867	Hilton, Henry.....	1866
Butterfield, Daniel.....	1868	Hoffman, Charles B.....	1865-1868
Cammann, George P., M.D..	1858	Hoffman, William B.....	1868-1879
Case, Robert L.....	1841-1861	Holmes, Curtis.....	1837-1838
Chandler, Adoniram.....	1836	Holmes, Silas.....	1841-1842
Church, William H., M.D...	1859-1864	Hone, Robert G.....	1908-1910
Clift, Smith.....	1865-1893	Hone, Robert S.....	1859-1891
Cobb, James N.....	1851-1858	Hosack, Nathaniel P.....	1862-1876
Collins, Stacey B.....	1841	Hoyt, Charles.....	1835-1839
Craven, Alfred W.....	1854-1861	Hutchins, Waldo.....	1860-1867
Crosby, John P.....	1841-1859	Irving, John Treat.....	1863-1896
Crosby, William B.....	1831-1833	Jenkins, Thomas W.....	1831-1836
Crosby, William ^g H.....	1835	Jones, Edward.....	1843-1850
Cushman, D. Alonzo.....	1837-1843	Jones, George F.....	{ 1850-1859
Daly, Charles P.....	1861		{ 1865
Davis, Howland.....	1894-1910	Jones, William P.....	1846-1849
Day, [*] Mahlon.....	1849-1854	Kane, John I.....	1881-1910
		Kennedy, James Lenox.....	1860-1864

- Ketchum, Hiram.....1831-1838
 Ketchum, Morris1831-1837
 King, Edward1884-1893
 King, John A.....1848-1854
 Kingsland, Ambrose C.....1889-1890
 Kissel, Gustav E.....1891-1910
 Knapp, Arnold, M.D.....1909-1910
 Lee, Gideon.....1831-1836
 Lord, James Cooper.....1862-1864
 Lyons, Stephen.....1834-1836
 Mandeville, William.....1836-1837
 Marié, Peter.....1870-1903
 Marsh, James.....1842-1852
 Marshall, Charles H.....1892-1910
 McIlvaine, Tompkins.....1905-1910
 McLean, James M.....1863-1890
 Miller, Franklin1833-1835
 Miller, Sylvanus1831-1832
 Montant, August P.....1907-1909
 Moore, Clement C.....1840-1850
 Mott, Samuel F.....1831
 Murray, Hamilton1842-1847
 Murray, Robert J.....1839-1858
 Myers, T. Bailey.....1862-1887
 Nevins, Rufus L.....1831-1832
 Norton, Charles B.....1859-1861
 Noyes, William Curtis.....1855-1859
 Oakley, Charles.....1835
 Ogden, Gouverneur M.....1851-1857
 Ogden, John D., M.D.....1853-1855
 Olyphant, D. W. C.....1840
 Olyphant, G. T.....1855-1857
 Patterson, Matthew C.....1831-1833
 Peabody, George L., M.D...1891-1910
 Phelps, Anson G.....1834-1855
 Potter, Clarkson N.....1863-1866
 Price, Thompson.....1831-1840
 Prime, Temple.....1878-1887
 Remsen, Henry.....1831-1832
 Rhineland, Frederick W....1874-1904
 Rhineland, Thomas N.....1905-1910
 Rhoades, J. Harsen.....1869-1872
 Rhoades, J. Harsen, 2d.....1907-1910
 Robbins, Chandler.....1875-1904
 Robbins, George A.....1889-1895
 Roome, Edward1837-1845
 Russ, John D., M.D1833-1834
 Rutherford, Lewis M.....1858-1861
 Schell, Augustus.....1849-1883
 Schell, Edward1885-1893
 Schermerhorn, Alfred.... { 1862-1865
 1867-1868
 Schermerhorn, E. H1841-1842
 Schermerhorn, F. Augs.....1870-1910
 Schermerhorn, Peter Augs...1839-1845
 Schermerhorn, William C....1866-1901
 Schuyler, Philip.....1878-1898
 Seton, Samuel W.....1837
 Sheldon, Frederick.....1874-1906
 Sheldon, Henry.....1846-1854
 Smith, Floyd.....1844-1848
 Smith, Gouverneur M., M.D..1893-1898
 Soley, James Russell.....1900-1910
 Spring, George1833-1835
 Steel, Jonathan D.....1833
 Stout, Francis A.....1867-1892
 Strong, Charles E.....1875-1887
 Stuyvesant, John R.....1831-1840
 Suydam, D. Lydig1861-1884
 Suydam, Lambert.....1841-1842
 Tallmadge, Henry F1839-1841
 Tappen, Frederick D.....1897-1901
 Thomas, Henry.....1831-1834
 Thompson, Martin E.....1839
 Thurston, William R.....1846-1851
 Titus, Peter S.....1836
 Tomes, Francis.....1859-1860
 Tompkins, Daniel H.....1860-1874
 Travers, William R.....1860
 Trulock, Joseph.....1836-1840
 Tucker, Samuel Auchmuty...1907-1910
 Tuckerman, Charles K.....1860-1867
 Van Rensselaer, Alex.... { 1862-1865
 1867-1877
 Van Rensselaer, Henry.....1858-1860
 Walker, John W.....1833-1839
 Walsh, A. R.....1842-1850
 Warren, James.....1856-1859
 Wheelock, George G., M.D..1898-1907
 Whitewright, William.....1866-1898
 Whittemore, William T.....1843-1845
 Wickersham, George W.....1902-1909
 Winthrop, Egerton L., Jr....1901-1910
 Wood, Edward.....1852-1861
 Wood, Isaac, M.D.....1837-1859
 Wood, John.....1842-1850
 Wood, Samuel.....1831-1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

· WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	McLean, James M.....	1888-1890
Phelps, Anson G.....	1843-1853	Irving, John Treat.....	1891-1895
Wood, Isaac, M.D.....	1854-1859	Schermerhorn, William C....	1896-1901
Allen, George F.....	1860-1862	Schermerhorn, F. Augs	1901-1909
Schell, Augustus.....	1863-1883	Davis, Howland	1909-1910
Hone, Robert S.....	1884-1887		

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marié, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883	Peabody, George L., M.D ...	1907-1910

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1909
Kennedy, James Lenox.....	1863-1864	Foster, Frederic De Peyster..	1909-1910

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Hone, Robert S.....	1860-1862
Russ, John D., M.D.....	1833-1834	Brown, John Crosby.....	1863
Crosby, William H.....	1835	Myers, T. Bailey.....	1864-1883
Allen, George F.....	{ 1836-1839	Schermerhorn, F. Augs.....	1884-1901
	{ 1841-1859	Marshall, Charles H	1901-1910

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1910
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.



Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D..... 1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.

BOARD OF MANAGERS.

1910.

Terms of continuous service.

F. AUGUSTUS SCHERMERHORN,	Since 1870
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, JR.,	" 1901
FREDERIC DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS MCILVAINE,	" 1905
J. NELSON BORLAND,	" 1907
J. HARSEN RHOADES,	" 1907
AUGUST P. MONTANT,*	" 1907
SAMUEL AUCHMUTY TUCKER,	" 1907
ROBERT G. HONE,	" 1908
ARNOLD KNAPP, M.D.,	" 1909
LINZEE BLAGDEN,†	" 1910
CARL A. DE GERSDORFF,†	" 1910

* Died November 26, 1909.

† Appointed January 5, 1910.

OFFICERS OF THE BOARD.

HOWLAND DAVIS, *President.*
 GEORGE L. PEABODY, M.D., *Vice-President.*
 CHARLES H. MARSHALL, *Recording Secretary.*
 WILLIAM W. APPLETON, *Corresponding Secretary.*
 FREDERIC DE PEYSTER FOSTER, *Treasurer.*

STANDING COMMITTEES.

Committee on Finance.

GUSTAV E. KISSEL, THOMAS N. RHINELANDER,
 J. HARSEN RHOADES.

Committee on Supplies, Repairs and Improvements.

JOHN I. KANE, J. NELSON BORLAND,
 CHARLES H. MARSHALL, ROBERT G. HONE,
 LINZEE BLAGDEN.

Committee on Education.

WILLIAM W. APPLETON, F. AUGS. SCHERMERHORN,
 TOMPKINS MCILVAINE, SAMUEL A. TUCKER.

Committee on Manual Training.

D. MAITLAND ARMSTRONG, DR. ARNOLD KNAPP,
 EGERTON L. WINTHROP, JR., CARL A. DE GERSDORFF.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACULTY.

WILLIAM B. WAIT, . . . *Emeritus Principal.*
 EVERETT B. TEWKSURY, . . . *Principal.*

Literary Department.

MARY B. SCHOONMAKER,	LOUISA A. MACANN,
MARGARET A. MACANN,	PAULINE M. WEIMAR,
DORA M. ROBINSON,	HARRIET M. GLOVER,
HELEN HUME,	CHESTER E. TAYLOR,
KARL S. WELLS.	

Music Department.

HANNAH A. BABCOCK, <i>Director;</i>	GERTRUDE L. MARTIN,†
PAULINE FARRINGTON,	L. JOSEPHINE BOYNTON,
MARY BRUCE ALLEN,	F. HENRY TSCHUDI,
SUSAN B. HAWKS,*	ROBERT W. KELLOGG.

Tuning.

ROBERT J. HARVEY.

Kindergarten.

ANNE R. SMITH.

Manual Training and Home Science.

RUDOLPH MUSSEHL,	MARY B. SCHOONMAKER,
DANIEL MCCLINTOCK,	FRANCES A. WARD,
DEBORAH KIPP.	

* To October 31, 1910. † From October 31, 1910.

Physical Training.

MARY FLORENCE PERHAM,

JESSE F. WILLIAMS.

 DWIGHT L. HUBBARD, M.D., . . . *Attending Physician.*

 ERNESTINE SENIOR, *Matron.*

Seventy-Fifth Annual Report.

*To the Honorable the Legislature
of the State of New York:*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1910.

The following is a summarized statement of the money received and expended:

CURRENT ACCOUNT.

Balance September 30, 1909.....	\$3,207.84	
Current receipts	133,733.71	
	<hr/>	\$136,941.55
Current expenditures	\$132,278.07	
Cash balance September 30, 1910	4,663.48	
	<hr/>	\$136,941.55

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1909.....	\$37,080.84	
Interest	16,377.99	
Legacies	5,000.00	
Real estate.....	40,000.00	
Building fund.....	43,000.00	
Library fund.....	13,500.00	
Principal fund.....	56,000.00	
	<hr/>	\$210,958.83

Payments—

Taxes and assessments	\$31,879.23	
Transferred to current account for current expense..	26,000.00	
Real estate	120,292.30	
Legal expense	2,399.17	
Balance September 30, 1910	30,388.13	
	<hr/>	\$210,958.83

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1909.....	\$37,232.17	
Real estate	10,000.00	
Interest	420.26	
	<hr/>	\$47,652.43

Payments—

Transferred to investment fund	\$43,000.00	
Transferred to current account, interest.....	2,500.00	
Real estate	311.30	
Legal expense	523.05	
Balance September 30, 1910.....	1,318.08	
	<hr/>	\$47,652.43

LIBRARY FUND ACCOUNT.

Balance on deposit; September 30, 1909	\$39,366.91	
Miller mortgages, \$98,950, less mortgage paid, \$3,300.....	95,650.00	
	<hr/>	\$135,016.91

Receipts—

Interest received	\$5,568.46	
Donations	70.00	
	<hr/>	5,638.46
		<hr/>
		\$140,655.37

Payments—

Investment fund.....	\$13,500.00	
Legal expense	96.33	
Music and instruction.....	3,927.67	
Balance, cash September 30, 1910.....	27,481.37	
Miller mortgages.....	95,650.00	
	<hr/>	\$140,655.37

PRINCIPAL FUND.

Receipts—

Balance September 30, 1909	\$16,535.43	
Real estate	40,350.00	
Interest.....	510.81	
	<hr/>	\$57,396.24

Payments—

Investment fund.....	\$56,000.00	
Balance September 30, 1910.....	1,396.24	
	<hr/>	\$57,396.24

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1910:

Miles R. Burke.....	\$2,000.00	Madam Jumel.....	\$5,000.00
Jane Van Cortland.....	300.00	Mrs. Steers	34.66
Isaac Bullard.....	101.66	Thomas Garner.....	1,410.00
Elizabeth Bayley.....	100.00	Elizabeth Magee.....	534.00
John Jacob Astor.....	5,000.00	Chauncey and Henry Rose..	5,000.00
William Bean.....	500.00	John J. Phelps	2,350.00
Peter G. Stuyvesant.....	3,000.00	Rebecca Elting.....	100.00
John Horsburgh.....	5,000.00	Gerard Martins.....	500.00
Elizabeth Demilt.....	5,000.00	Regina Horstein.....	250.00
Sarah Demilt.....	2,000.00	John Alstyne.....	10,320.44
C. D. Betts.....	40.00	Elizabeth and Sarah Wooley.	5,984.83
Sarah Penny	500.00	Benjamin Nathan.....	1,000.00
Sarah Bunce.....	500.00	Thomas M. Taylor.....	6,151.94
Elizabeth Idley.....	196.00	Simeon Abrahams.....	5,052.70
Samuel S. Howland.....	1,000.00	James Peter Van Horn.....	20,000.00
William Howe.....	2,985.14	Caleb Swan	500.00
Margaret Fritz.....	100.00	Mrs. A. E. Schermerhorn ..	10,000.00
James McBride.....	500.00	Henry H. Munsell.....	3,396.32
Charles E. Cornell.....	521.96	Thomas C. Chardevoyne....	5,000.00
Charles E. Deming.....	50.00	William Dennistoun.....	11,892.77
Mrs. De Witt Clinton.....	200.00	William B. Astor	5,000.00
W. Brown	465.00	Benjamin F. Wheelwright..	1,000.00
Elizabeth Gelston.....	1,000.00	George T. Hewlett, executor.	500.00
Robert J. Murray.....	500.00	J. L. (of Liverpool, England)	25.00
Seth Grosvenor.....	10,000.00	Ephraim Holbrook.....	39,458.16
Elijah Withington.....	100.00	Mrs. Emma B. Corning....	5,000.00
Benjamin F. Butler.....	812.49	Eliza Mott	1,475.54
Frissel Fund.....	2,000.00	Maria M. Hobby	2,509.82
Simeon V. Sickles.....	6,561.87	Daniel Marley.....	1,749.30
Anson G. Phelps.....	5,675.68	Henry E. Robinson.....	6,000.00
Thomas Reilly.....	2,254.84	Henry Schade	20.00
Elizabeth Van Tuyle.....	100.00	Caroline Goff.....	4,161.59
Thomas Eggleston.....	2,000.00	Catherine P. Johnston.....	530.00
Sarah A. Riley.....	100.00	Mrs. Emma Strecker.....	12,221.66
William E. Saunders	725.84	Eli Robbins.....	5,000.00
Thomas Eddy	1,027.50	Margaret Burr.....	11,011.11
Robert C. Goodhue.....	1,000.00	Mary Burr	10,611.11
Jonathan C. Bartlett	190.00	Samuel Willetts.....	5,045.00
Stephen V. Albro.....	428.57	Roosevelt & Sons.....	45.00
John Penfold.....	470.00	Augustus Schell	5,000.00

James Kelly.....	\$5,000.00	Margaret Salsbury.....	\$100.00
George Merrill	40.00	Sarah B. Munsell	477.56
William B. and Leonora S. Bolles	2,949.11	Edward L. Beadle.....	4,303.99
Edward B. Underhill.....	500.00	Cecelia J. Loux	2,000.00
Harriet Gross	1,000.00	Mrs. E. Douglas Smith.....	90.00
Mary Hopeton Drake.....	2,340.00	William C. Schermerhorn...	10,000.00
George Dockstader	325.00	Mary J. Walker.....	24,193.76
Mary Rogers.....	1,000.00	Sarah Schermerhorn Estate.	5,137.50
Polly Dean.....	500.00	Mary J. Walker Estate.....	1,222.32
John Delaplaine	302.99	F. Augs. Schermerhorn (for building fund).....	10,000.00
Abby A. Coates Winsor	1,000.00	Mrs. Theodore B. Myers ...	5,000.00
Harriet Flint.....	1,776.74	Peter Marié's Estate.....	3,145.47
Maria C. Robbins.....	10,000.00	Eli Specht	2,816.17
Cash (sundry donations)....	133.18	Catherine Talman.....	4,996.60
Julia A. Delaplaine.....	38,842.25	Annie Stewart Miller.....	116,401.93
Mary E. Brandish.....	89.40	F. Augs. Schermerhorn (for pipe organ)	5,840.00
Thomas W. Strong.....	1,893.00	Amelia B. Lazarus	10,000.00
Maria Moffett.....	14,112.21	Ida M. Chapman.....	200.00
Maria Moffett, other stocks..	2,800.00	Cash (W. B. W.)	600.00
John Vanderbilt.....	25.00	Edith Smith.....	50.00
William Clymer.....	2,000.00	Mrs. J. J. Astor	20.00
Julia L. Peyton.....	1,000.00	E. E. West	20.00
Amos R. Eno.....	5,000.00	Mrs. Dr. Wheelock	10.00
Clarissa L. Crane.....	1,000.00	Theodore P. Nichols.....	8,000.00
Leopold Boscowitz.....	1,000.00	Emma A. Tillotson	5,000.00
Emeline S. Nichols	5,000.00		

These funds were represented on September 30, 1910, by mortgages and by cash on deposit in the Investment and Library Accounts, and the income has been used to carry on the educational work for which this Institution was established.

This fund will be increased by such legacies as may hereafter be received, and it is the purpose of the Managers to keep the fund intact as a permanent endowment.

The Managers gratefully acknowledge the receipt of a bequest of five thousand dollars (\$5,000) from the estate of Emma A. Tillotson. This bequest has been added to the Legacy Fund, which comprises all the legacies received since the organization of the Institution in 1831.

In their last report the Managers stated that owing to complications arising from street openings through the property that had been acquired as a future site, they were considering the relinquishment of that property in favor of a different location.

The Managers are gratified to state that the change has been effected in a most satisfactory manner during the last year, and that a permanent site for the Institution is now assured with ample grounds, healthful and beautiful surroundings, and easy of access from any part of the city.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

HOWLAND DAVIS, *President.*

CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this thirteenth
day of January, 1911.

FLOYD PECK, (R. O.
2026)

Notary Public, N. Y. County. (17)

Report of the Treasurer.

FREDERIC DE P. FOSTER, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1910.

CASH STATEMENT.

RECEIPTS.

September 30, 1909, balance, Current acct.....	\$3,207.84
“ “ “ “ Investment acct	37,080.84
“ “ “ “ Library fund.....	39,366.91
“ “ “ “ Building fund.....	37,232.17
“ “ “ “ Principal fund.....	16,535.43

REAL ESTATE (Capital).

Cash from sale of De Witt property.....	\$50,000.00
Cash from sale of block bounded by St. Nicholas Ave., Broadway and 165th and 166th Sts.....	40,000.00
Legacy from Emma A. Tillotson.....	5,000.00
Donations.....	70.00
	<hr/>
	95,070.00

RECEIPTS FROM CURRENT INCOME.

From State of New York.....	\$39,794.91
“ “ of New Jersey.....	6,590.31
“ City of New York—tuition and support.....	1,687.50
“ Music and instruction.....	464.50
“ New York County.....	2,704.38
“ Kings County.....	1,570.31
“ Queens County.....	174.80
“ Suffolk County.....	39.76
“ Interest on mortgages and on deposits.....	5,017.16
“ Interest on investment funds, mortgages and deposits.....	16,377.99
“ Interest on deposits—Principal fund.....	510.81
“ Interest on deposits—Building fund.....	420.26
“ Rent of baseball grounds.....	8,500.00
“ Interest on Library fund, mortgages and deposits.....	5,568.46
“ Interest on adjournment of Pettet contract....	350.00
	<hr/>
	89,771.15
	<hr/>
	\$318,264.34

DISBURSEMENTS.

REAL ESTATE (Capital).

Interest on De Witt mortgage (Bronxville).....	\$2,500.00	
Legal expenses incident to purchase of this property and sale of Bronxville property.....	2,918.55	
Paid for Yonkers property.....	115,000.00	
Paid on improvement of Yonkers property....	5,795.03	
Assessments, Mt. Hope property.....	29,442.69	
	<hr/>	\$155,656.27

OUT OF INCOME

AS TO REAL ESTATE.

Taxes, Mt. Hope.....	\$2,600.96	
Labor, Mt. Hope.....	114.27	
Water rent, Mt. Hope.....	14.00	
Appraisals, Mt. Hope.....	100.00	
	<hr/>	2,829.23

OUT OF INCOME

CURRENT OPERATING EXPENSES.

Supplies	\$16,974.93	
Salaries and wages.....	41,940.25	
Clothing, dry goods, etc	2,876.29	
Furniture and fixtures.....	6,262.70	
Repairs	9,508.48	
Traveling expenses	150.38	
Electricity	563.37	
Gas.....	1,385.92	
Music and instruction	550.68	
Manual training	1,841.46	
Petty account	3,315.05	
Drugs and medicines.....	148.84	
Fuel.....	5,085.52	
Encyclopædia	95.00	
Principal's fund.....	3,832.67	
	<hr/>	94,531.54
Balances September 30, 1910.		
Current fund.....	\$4,663.48	
Building fund.....	1,318.08	
Principal fund	1,396.24	
Investment fund	30,388.13	
Library fund	27,481.37	
	<hr/>	65,247.30
		<hr/>
		\$318,264.34

(Signed) FREDERICK DE P. FOSTER,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by Townsend, Dix & Yale, Accountants and Auditors.

(Signed) THOMAS N. RHINELANDER,
(Signed) JOHN HARSEN RHOADES,
Finance Committee.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.00 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 3d year.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, German, 3d year, Ancient his- tory.	Kindergarten, Geography, Grade II, Typewriting, Physical geog- raphy.	Type- writing.

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning, Ear training & music dictation.	Piano, Tuning.	Piano, Senior harmony, Junior harmony, Harmonic nota- tion, Counterpoint.	Piano, Tuning, Junior Singing class, Chorus.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
Caning. *	Caning. *	Caning. *	Caning. *	Caning, Cord Raffia. *	Caning. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Kindergarten, Geography, Grade IV, U. S. history, Grade III, English, 2d year, Latin, 4th year.	Kindergarten, Slate writing, Kleidograph, Geography, Grade V, Physics, German, 2d year.	Kindergarten, Nature study, Geography, Grade III, U. S. history, Grade I, Grade II, Grade III, English history, Latin, 2d year.	Geography, Grade IV, Latin, 2d year.		

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Organ, Tuning, Point Print music, Sub-senior harmony, Music form & analysis.	Piano, Organ, Tuning.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning, * Home sci- ence.	Caning, Mattress work, * Home sci- ence, Physical culture.	Caning. *	Caning, Mattress work, * Physical culture.	Caning, Mattress work, * Physical culture.	Caning, * Physical culture.

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

Class three evenings a week for older girls in physical culture.

Physical culture class from 5.00 to 6.00 every day.

Harmony, counterpoint, organ and piano practice every evening until 8.30.

Report of the Principal.

To the Board of Managers :

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1910:

Number of pupils September 30, 1909.....	168
Admitted during the year	28
Whole number instructed	196
Reductions	40
Number remaining.....	156

At the Convention of Instructors of the Blind, held at Little Rock, Ark., last summer, an interesting paper was read by H. Randolph Latimer of the Maryland School for the Blind on the topic, “Coördination of Studies Under a Single Teacher versus the Departmental Method in Schools for the Blind.”

The problem is one that so fundamentally affects the organization of the school system, all the light possible for individual schools to shed should be given. While all schools have in common many subjects of instruction and similar methods of teaching them, the conditions determining the organization and administration of the individual schools are so varied as to make it impossible for any particular, detailed system to suffice for all.

Mr. Latimer says at the conclusion of his paper: “Finally, it appears that, if the blind are to be given an education which will insure them the greatest possible participation in the activities and enjoyments of life, it will be best accomplished through a combination of the grade and departmental methods of instruction.” Our curriculum is one of many possible combinations. It is my purpose to elucidate briefly the present stage in its evolution.

The accompanying schedule gives in skeleton form the general arrangement of subjects, the number of classes, when they are held and the length of periods. No claim is made that it is an ideal scheme, but for the conditions to which it

was made to conform, it has gradually assumed the present shape and works well.

To make clear the whole situation from the foundation, it should be known that the curriculum of the school is based on the primary and secondary syllabi of the University of the State of New York. Each syllabus gives in detail a description of the work to be done in all subjects and the amount of time to be spent on each.

In addition to the subjects common to meet the curricula of most primary and secondary schools, the Regents give examinations in the following music subjects: voice, pianoforte, organ, violin, ear training and dictation, melody writing, harmony and counterpoint, musical form and analysis, history of music, and acoustics, and give credit for instruction in instrumental music and practice, and work in domestic science vouched for by the principal of the school.

Examinations are held throughout the state, all simultaneously in each subject. Our school with the rest receives the examination papers from Albany. The examination rules set for the state schools are in every particular followed by our school without exception. The answer papers are corrected by our teachers, and all papers standing above the required per cent. are forwarded to the Education Department at Albany, where the papers are rated by state examiners. Pass cards are issued by the Education Department after each examination session, stating in the case of each pupil the subjects in which he passed. When a pupil has passed all the seven preliminary subjects he receives the "preliminary certificate," which admits him to the high school. In the high school each subject passed gives a certain number of counts, varying from one to five. Each year's work will average eighteen counts, and seventy-two counts are required for the "academic diploma." There is more than one possible course, each course having a certain amount prescribed from the general groups of subjects, and the rest elective. The diploma issued to the pupil designates the course taken.

The advantages to the school of being a member of the state University are many and invaluable. Standards set by an outside authority are impersonal and fixed. The work and the

tests of it being the same for the seeing as for the blind, the seeing can have a correct judgment of the quality of the blind students' work without knowing anything about the special methods of training them, and the blind themselves know early in life and continually thereafter that they can do much of the intellectual work especially set for the seeing.

As may be seen from the accompanying schedule, the first purpose is to have, as far as possible, all the grades of a preliminary subject come in one period. All the reading classes are in the first period in the morning for one-half hour, and all the spelling classes in the next period for the same length of time; all the preliminary English classes come the third period for forty minutes, and all but the highest arithmetic class come the fourth period for forty minutes. Under this arrangement it is obviously impossible to have departmental teachers of reading, spelling, arithmetic and language; but there is an equally obvious advantage in the possibility of placing a pupil in the grade of a subject for which he is prepared, regardless of his advancement in other subjects. A pupil entering school at the age of twelve, for instance, may have to start in the beginning class in reading while he can do the work of the third grade in arithmetic, the fourth in language and the fifth in spelling. The rapidity of his promotion from class to class depends on his industriousness and ability, and his slowness in one subject interferes in no way with his advancement in other subjects, and failure to pass certain preliminary subjects, as, for instance, arithmetic, often the last preliminary to be passed, does not prevent the pupil from taking such high school subjects as naturally follow the preliminary subjects he has passed.

Arithmetic and algebra require more time for the use of type and slates. As most pupils have already passed examinations in both reading and spelling by the time they reach the highest class in arithmetic, the first and second periods are put together into one long period of sixty minutes for that class and for algebra, and for the fourth year English, in which more time is desirable for reading and practice in writing.

In the third period, besides all the preliminary English, there also come the first and third year high school English classes.

The fifth period is chiefly devoted to five classes in the theory of music, and the sixth to the two singing classes. One half-hour period a week is reserved for physiology and hygiene for all pupils. The first two periods in the afternoon are always reserved for the class in domestic science; all the classes in United States history come in one period. The third, fourth and fifth periods are reserved for tutoring of beginners at the piano by the teachers' pupils under the supervision of a teacher. The physical training classes of certain groups of the oldest boys and girls keep definite places in the day from year to year. The beginning kindergarten class comes in the afternoon and the second year class in the morning. The afternoon class has some beginning primary work in the morning and has the rest of the time for play; the morning class, which lasts a longer time, has most of the afternoon for play. All the other classes of the primary department and high school, including manual training, physical training, music lessons and practice and study hours are adjusted as best they may be.

Some of our teachers are departmental teachers, so called; that is, some teachers have classes in only one of the following departments: physical training, manual training, music, or kindergarten. On the other hand, no teacher is strictly a grade teacher, as no one teacher has all the classes of the first grade, for instance. Every teacher has classes of more than one grade, and the grades he has one year are not necessarily the same as the year before. This arrangement gives the pupil the benefits to be derived from the influence of several mature minds and diverse personalities, and it gives to the teacher an acquaintance with a larger number of pupils, increases the variety of his work, and the scope of his knowledge of the school work as a whole. Changing the grade in one or more subjects from year to year, or assigning an entirely new subject to a teacher, gives that teacher fresh interest, stimulates growth, and prevents the machine-like routine which takes the life out of some teachers' work.

In the high school, where a special and prolonged training is necessary for the teacher's preparation, departmental teachers are everywhere a necessity. But even here we have a combination of departmental and grade work. There is one teacher

for all the Latin, one for German and French, one for mathematics and sciences, two for English, one for domestic science, and one or more for history; but each teacher has at least one preliminary subject. To give to a teacher all high school subjects in which examinations are taken at the close of the year would burden him with the most difficult work. By the present scheme the work is more evenly distributed, there are more teachers in both the primary and secondary departments, and the teaching force is more homogeneous, as there is no absolute line separating the high school teacher from the primary.

Such is our curriculum in outline. It is a plan toward which schools for the seeing are tending, for the grade system has serious features, and an ideal departmental system would require a large number of class rooms, a large number of teachers to meet the requirements of pupils who would form as many groups as there were combinations of grades of subjects, according to the advancement of individuals in each.

During the past year our facilities for embossing brass plates in the New York Point System have been increased. For many years we have written music in this way, and we are now transcribing text-books in Latin, German and French, besides a variety of small things for class-room use, such as notes, test papers, exercises, etc.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	12	Physical geography.....	7
Writing	9	Elementary algebra.....	2
Spelling	12	Geometry	5
Arithmetic.....	8	Latin grammar	4
Geography.....	5	Elementary Latin prose composition	2
Elementary English	9	Latin, first year	5
United States history and civics....	5	Latin prose composition	3
English, first year	8	Latin prose at sight.....	4
English, second year.....	6	Cicero's Orations.....	3
English, third year	6	German, second year	11
English, fourth year	3	German, third year	3
English grammar.....	6	Musical form and analysis.....	1
Domestic science	4	Acoustics and history of music.....	1
European history.....	5	Rudiments of music	5

The record of the Regents examinations for the year is as follows:

Number of examination days	10
Pupils examined	59
Subjects covered	29
Answer papers written.....	185
Answer papers claimed	155
Papers allowed by the Regents	151

The following table gives the results of the examinations held from 1904 to 1910:

	<i>No.</i> <i>examined.</i>	<i>No.</i> <i>claimed.</i>	<i>No.</i> <i>allowed.</i>	<i>Per cent.</i> <i>claimed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>claimed.</i>
1904.....	157	121	121	77.07	77.07	100.00
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41
1909.....	162	149	145	91.97	89.50	97.31
1910.....	185	155	151	83.78	81.62	97.41

The following are the statistics of the certificates received by the pupils of this school since we began to take Regents examinations in 1891:

Number who have earned preliminary certificates.....	123
Number who have earned 12 count certificates.....	17
Number who have earned 18 count certificates.....	13
Number who have earned 24 count certificates.....	14
Number who have earned 36 count certificates.....	21
Number who have earned 48 count certificates.....	7
Number who have earned 54 count certificates.....	4
Number who have earned 60 count certificates.....	2
Number who have earned 67 count certificates....	1
Number who have earned 72 count certificates.....	3
Number who have earned 81 count certificates.....	2
Number who have earned 82 count certificates.....	1
Number who have earned 88 count certificates.....	1
Number who have earned 96 count certificates.....	2
Number who have earned 108 count certificates	1
Number who have earned 114 count certificates.....	1

The following is a list of the pupils present during the year 1909-1910 who have received Regents certificates under the new scheme of values:

PRELIMINARY CERTIFICATES.

Morris Alpersten,	Mary F. Hale,	Elizabeth Payne,
Charles Baumann,	Emily T. Heil,	Joseph Reichard,
George E. Callan,	Axel Hagerman,	John Richardt,
Lawrence P. Collins,	Henry Krey.	Samuel Rosenman,
Charles Comon,	Joseph Kirby,	Sarah Steinburg,
Catherine Cohen,	Albert C. Kuchler, Honor,	George Taglang,
William Chambers,	William Lindner,	Bernhardt Fogel,
Walter Hallenbeck,	Milton Loewenstein,	D. Lena Vogt,
Samuel Herman,	Josephine Piechocinski,	Lucy Williams.

18 COUNT CERTIFICATES.

Charles Baumann,	Emily T. Heil,	Sarah Steinburg,
Charles Comon,	Samuel Herman,	D. Lena Vogt,
Catherine Cohen,	Albert C. Kuchler,	Lucy Williams.
Lawrence P. Collins,	Elizabeth Payne,	
William Chambers,	Joseph Reichard,	

36 COUNT CERTIFICATES.

William Chambers,	Samuel Herman,	D. Lena Vogt,
Lawrence P. Collins,	Emily T. Heil,	Lucy Williams.
Charles Comon,	Albert C. Kuchler,	
Catherine Cohen,	Elizabeth Payne,	

54 COUNT CERTIFICATES.

Emily T. Heil,	Albert C. Kuchler,	D. Lena Vogt,
	Lucy Williams.	

72 COUNT CERTIFICATE.

D. Lena Vogt.

At the end of the report may be found programmes of the Anniversary Exercises, of the recitals given from time to time during the year, a list of literary publications in New York Point print, a list of works on music culture, and a list of compositions for piano and organ in New York Point, with the names of their editors, or of publishers of ink print editions, so far as could be ascertained. The pianoforte music is also classified by years.

Respectfully submitted,

EVERETT B. TEWKSBURY,

Principal.

The Necessity for Thoroughness in the Study of Music.*

Music is beginning to take its rightful place as one of the most important factors in the well-rounded education of the blind.

Unfortunately, the old idea still obtains that this is a branch of study pursued chiefly to give sensuous pleasure to the student, and afford some compensation for the loss of sight. Wherever that idea prevails the methods pursued in this subject are liable to be essentially wrong. The teachers may not be selected with the view to an all-round mental equipment, and they may be lacking in a broad educational training and a thorough theoretical knowledge of the subjects included in a proper music course. Too often the music teacher is selected because willing to undertake the task for very slight compensation, in return for a *home*, and, if able to play fairly well, the lack in other respects is overlooked.

The employment of such a teacher shows the estimate of the work to be done, and as "a fountain rises no higher than its source," the needs of the student are hopelessly disregarded. In such a case we should not look for a thoroughly organized course of study in the various theoretical subjects and an educational course leading up to the higher fields of composition. The student will then be unable to discriminate between good and poor music and will naturally gravitate toward that kind which has neither intellectual nor technical merit. The fault cannot be charged to the pupil nor to the teacher who has done the work as assigned. The real error lies in the wrong estimate of the value of music in education.

What would be thought of a teacher of mathematics who contented himself with teaching a few multiplication tables, or of a teacher of grammar who merely dwelt on definitions of the various parts of speech? What would be thought of a principal who did not lay out a thorough course in all the subjects to be taught in the literary department of his school, naming the text-books to be followed and the subject-matter

* A paper written by Miss Hannah A. Babcock and read at the Convention of the American Association of Instructors of the Blind, held July, 1910, at Little Rock, Ark.

to be covered in each grade? Suppose he left all these details to his individual teachers, more or less of these teachers being new each year, and suppose he left it optional with the pupils as to which subjects they would follow, what would be the result? Are teachers of music always selected who are as well-grounded as are the literary teachers in all branches of their work? Does the head of each school work through his music director to bring that department into perfect unity and equality with the various branches of the literary and of the manual training departments? Does he have the music teachers assemble and participate with the other teachers in faculty meetings, thereby establishing a sense of unity in that body? If all these necessary features are in evidence, then, and not till then, may we look for that thoroughness in the study of music which the subject demands.

The responsibility, however, does not rest alone with the head of the school. A teacher may be selected who has had all the preparation that a conservatory or college affords, and may be given the prescribed course which is to be followed; may have at command all the text-books and the library of music from which selections are to be drawn; the pupils may have been graded and the course for each grade prescribed, and yet the results may be unsatisfactory, possibly due to lack of inherent teaching powers, and the sooner the head of the school discovers that, the better for all concerned. But it may be, and more likely is, due to the newness of the special work in hand, for every good music teacher has more to learn the first year of teaching in one of our schools than in any two years of conservatory study. The responsibilities toward the pupils in charge are so great for the development of accuracy, thoroughness, taste, enthusiasm, industry and ambition that a good teacher becomes conscious of new powers within himself not previously dreamed of. Not only should bright and talented pupils receive our best efforts, but those of slower intellect and unpromising results should be specially aided and encouraged. Probably the most frequent and serious mistake of new teachers is made in carrying the pupil beyond his grade, with the thought of winning his esteem by this unwise procedure.

If it is understood at the outset that music is only one of the many factors used to broaden and elevate the mind and to develop technical capacity on the part of each pupil, the teacher will work even with greater diligence and earnest care to unfold the latent powers of the child, step by step, never to discourage by too great a task on the one hand, and always seeing to it that each task is a little in advance of the last.

Having shown that the head of the school and the teachers are jointly responsible for thoroughness in the music course, let us see what obligations rest on the parents or guardians of the pupils and on the pupils themselves. When the child enters school his friends seldom try to dictate concerning his general course of study, but do not hesitate to express themselves about the matter of music. If these friends can be made to see that music holds equal place with other subjects, and is not conferred as a special favor, nor subject to outside direction in the one case more than in the others, an advance is at once made in the mind of both parents and pupils toward the true place which music holds in the general scheme of the education of the blind, a place akin to that of drawing in schools for the seeing, but of far greater intellectual importance. If this impression is once established, the child is not prejudiced in his own mind or through the minds of his friends against the study of this or that subject, course, or piece, as has often been the case when a wrong concept obtained of the purpose of music study.

Parents and pupils generally recognize the nature of a thorough literary course of study as the foundation for subsequent usefulness in any line of work, but they are inclined to put a *commercial* value on music, and unless they can see some *financial* return from this or that branch of music study, the efforts of the teacher are discounted and results are inadequate. For the benefit of the school, the principal, the teachers, the pupils and their friends, it should therefore be repeatedly emphasized that the various phases of music culture are as useful in character building and intellectual development as are the generally conceded branches. No subject affords opportunity for so much delightful work, constructively and analytically, as does music, when the foundation is well laid. The com-

positions of the master minds reveal so many charms unknown to the casual listener, and furnish the patterns for the would-be composer, who, having mastered the theoretic requirements, may undertake to create something for himself.

Having laid a broad and deep foundation, our boys and girls will be prepared for the advanced professional studies, enabling them to take their places with their more favored brothers and sisters in the professional branches of music, as teachers, composers, or as performers.

No field of usefulness is more honorable than that of teaching, and while it is well to encourage our pupils to strive for that high calling, we should help them to realize that they must be far better equipped than the average seeing teacher if they would compete successfully. The blind teacher's mind must be a veritable storehouse of knowledge. The laws of harmony, counterpoint, music form and acoustics, as well as the more rudimentary subjects of staff notation, scales and intervals, should be in perfect command, and his ear must have been so trained that he can detect the slightest error in the performance of his pupils. These, coupled with technical skill and a proper appreciation and use of the ever-increasing library of music and works on music culture in tangible form, will go far toward giving him high rank as a teacher of music.

It has been gratifying to know that pupils who have completed their work in our school and have subsequently studied in conservatories and with private masters, have invariably been told by their instructors that they were unusually well prepared in all theoretic branches, far better than the average seeing pupils of these same teachers, and for that reason were able to make greater progress, even though their work had to be done in the dark. These instructors have gladly availed themselves of the graded course of pieces in New York Point.

Now that the Regents of the University of the State of New York have included music subjects in their academic examinations, and credits gained thereon give the pupils a diploma in music which serves as a foundation for a degree in music, the schools for the blind in New York State have a stronger incentive than ever before for thoroughness in the study of music.

(Signed) HANNAH A. BABCOCK.

Educational Waste.*

By reason of long experience as an educator before taking up this work, and through the special interest aroused and the information acquired during the education and distinguished career of a near relative in schools for the blind, Mr. Van Cleve, the writer of the principal paper, is qualified to express an opinion based upon a large knowledge of the various matters involved in the general subject.

The presentment made by Mr. Van Cleve does not gloss the matter, but states frankly that there is serious waste along the whole line of our educational activity. The causes to which the waste is ascribed may be grouped under two general heads: legislative or political and administrative.

The lack of legislation, recognizing and incorporating the schools for the blind as an essential and integral part of the educational system, and inappropriate legislation, by which such schools are classed with curative, punitive, reformatory, custodial and charitable institutions, are at once the unmistakable cause and indication of loss to the state, to the school, and to its membership.

This is the age of specialization, no less in education than in law, medicine, commerce and the fine and industrial arts; and a proper characterization and classification of schools for the blind is equally important, so that omission or failure in this regard must result in disparagement and loss, both to the state, to the school, and to its entire membership.

Principals and trustees, however, cannot be held responsible for this primary condition, but only for indifference or for neglect to exert every effort to secure proper recognition under the law.

It doubtless often happens, sometimes as the result of specific legislation and sometimes as a matter of practical politics, that persons not directly connected with the institution intervene in the management of its affairs; one of the most conspicuous

* A paper written by Wm. B. Wait and read at the Convention of the American Association of Instructors of the Blind, held July, 1910, at Little Rock, Ark.

results being frequent change in the executive officers, the faculty, and of the administrative staff. Here again, principals and trustees are powerless to control this situation, and cannot be responsible for the loss that inevitably must result.

Another source of inefficiency and waste, pointedly adverted to by Mr. Van Cleve, is that the provision made for the salaries of teachers is not sufficient to secure and to retain those who are properly qualified for this work. Here again, principals and trustees can do no more than to present the needs of the case as they exist, and do the best they can with the funds placed at their disposal.

It must not be inferred, however, that the fitness of teachers and the quality of their work is always to be measured by the inadequacy of their compensation, for most excellent work is done in these schools by underpaid teachers, who stay in the work for the love of it.

On the other hand, it does not follow that an adequate salary always will secure adequate service, for there are many in educational work who do not understand or know how to properly practice the art which they profess. "Prove all things and hold fast that which is good" applies to teachers as well as to other things, but to determine that one is inefficient takes time and entails a loss which might have been avoided if a teacher's certificate had not been granted to one not properly qualified, but which under the circumstances the principal cannot avert.

Passing from the causes of loss and inefficiency which have a political or legislative origin, and which the institution authorities are powerless to prevent, some matters of similar character in the administrative department, which are or may be entirely within the control of the local authorities of an institution, may be briefly noticed.

A stable organization with a complete definite course of study to which teachers and pupils must all conform is of the first importance. Different factories in which steam engines are built may be differently organized, equipped and managed, and all who are employed must conform to the rules and to the practice of their respective employers, while the output of all will be engines differing in size and appearance, but all designed to do the same kind of work.

The organization and practice of a school for the blind should be no less definite.

Principals and trustees may come and may go, but the school should remain a perfect organism, complete in plan, scope and in all its working parts. Otherwise the school will merely be an educational kaleidoscope, shifting with every change of principal or of teachers, pretty to look at but always a kaleidoscope. "Unstable as water thou shalt not excel."

But it should not be forgotten that, however excellent may be the qualifications of the novitiate teacher, the knowledge of this special work and the ability to do it in accordance with correct theory and practice can only be gained in the school itself. Our work, therefore, not only involves the task of instructing the blind, but also the task of instructing the graduates from normal schools and teachers' colleges who take up this work. Teachers ought to appreciate the fact that, in addition to their money compensation, they also receive the special instruction and technical training by which alone they are enabled to coördinate their efforts and to render efficient service.

It is obvious that even where the tenure of office is well secured some changes will occur from various causes that are beyond control, but where changes are unnecessarily frequent the highest efficiency cannot be attained and waste inevitably results.

The class rooms are the workshops of the school, where the raw mental materials are brought under the developing and shaping processes employed by the master workman, the teacher. In order to attain the greatest efficiency, the teacher should have an adequate knowledge of the raw materials of character, aptitude, disposition and natural equipments of the pupils, a thorough knowledge of the subject-matter, and a perfect mastery of the best processes known to the art of teaching. Each of these topics merits consideration, but only the last one will be noticed.

Suppose two classes in spelling, the object being twofold: first, to acquire a knowledge of pronunciation, syllabication and the component letters; second, to develop and strengthen the powers of attention, concentration and memory.

In one class the teacher distinctly pronounces and spells orally the word once, exceptionally twice. In the other class, the words are pronounced and spelled twice, exceptionally three times. In each class the pupils follow the model set by the teacher. In the second case the time required will be at least 50 per cent. greater than the time required by the first method. Both methods cannot be equally good. One must require more time to secure a good result than the other; hence, one method is more efficient and therefore more economical than the other. This illustration will serve for every class in every subject, whether in literature, music or mathematics.

Among the most prolific causes of waste alluded to by Mr. Van Cleve is the fallacious proposition that blind boys and girls should be trained to some trade or industrial pursuit. That good eyesight and daylight are prime essentials to the proper acquisition and practice of a skilled trade is plainly an industrial truism, and it is equally evident that these prime essentials are wholly lacking in the case of boys and girls who have lost their sight.

When skilled men with good eyesight can do their work in factory and shop with the shutters closed and the lights out, then and not till then ought any effort to be expended in an attempt to train the young blind in mechanical or industrial pursuits. Persistence in this fallacy suggests one who, being seized with the delusion that having two arms that can be used as a bird uses its wings he can therefore fly, proceeds to take a flight from the top of the Metropolitan tower. His flight would, of course, soon come to an end at the ground. Should some one suggest that he had made a failure, owing to physical unfitness and natural law, he would probably explain that his coming to earth was due neither to accident nor to the operation of natural law, but was an intentional landing preparatory to another flight.

Manual training is an entirely different matter and makes none of the pretenses and has none of the objects of so-called trade teaching. It is an indispensable part of the curriculum; but, as pointed out by Mr. Van Cleve, waste will also be connected with it unless it is understood and applied in its true character.

The essential results of manual training will be seen in the development and self-control of the individual who is trained, while the articles that are made and which are simply the by-products of the process furnish the evidence of the kind and quality of the training and development.

On the subject of music, Mr. Van Cleve says:

I find waste in the effort to give a musical education to so large a proportion of the pupils in schools for the blind. * * *

Parents very generally entertain the erroneous opinion that their children are musical because blind. The youth observes that many of our former pupils are earning a living by use of their musical ability and the instruction received at the school. We who manage the work naturally feel that we should give to every one his chance to become a musician. * * * We shall prevent this waste only by a more rigid application of the test of fitness and earlier discovery of the presence or lack of talent.

This should not be interpreted as in any way disparaging the true educational value and uses of music in the education of the blind, but as indicating that vocation is wrongly substituted for education as the special object, and that in some cases the constituted authority and sound practice are overruled and disregarded by individual teachers and pupils, and the facilities of the school are subordinated to personal ends. Pupils are not restricted in the extent of their course in language and mathematics, and the course in music should be equally broad and liberal. The scope of the department should be such as to give to every pupil the fullest opportunity for the full exercise of his powers in this field, without special regard to any desire in respect to vocation.

When pupils enter school they are not tested for fitness to study language or for talent in mathematics, but all are expected to study both to the fullest extent of which they are capable. All pupils should receive the benefits of instruction in music in like manner, so that the remedy for waste will not be found in tests of fitness or in an early discovery of talent in one case more than in the other, but rather in the separation of educational and vocational purposes.

With reference to a uniform type Mr. Van Cleve points out that this end can be properly reached only through evolution.

From 1784 to about 1820 was the period in which the two great genera of embossed books made their appearance, one

based upon the false theory of vicarious power in the sense of touch that would enable it to employ the visual forms of types in the same manner as the eye. The other based on the theory that there is no such power of substitution and that the structure of tactile types should conform to the requirements of the sense of touch.

During the period from 1820 to 1882 these two organic forms, lines and points were each developed into many species, but down to 1872 the sway of the former was almost complete, while the latter maintained a hard struggle for existence.

Between 1872 and 1882 the Point species obtained recognition in both Europe and America; in comparison with other perfected forms and greater utility, the relative unfitness of the linear types became more and more apparent, until they have practically disappeared from the educational field.

A printed book is the final form in which every tactile system should express itself. Notwithstanding the efforts that have been made for nearly a hundred years, the general literature extant in 1882 was very small and almost entirely in the linear forms, while of books in the subjects of the curriculum there were practically none.

About 1882 the era of book-making really began, and we are scarcely over the threshold of this great epoch in the evolution of embossed books.

There is great and increasing need for books, which are the only form in which any system can ultimately survive. Evolution means struggle and strenuous, persistent effort toward perfection and the right of survival through superior fitness, and will afford just and ample scope for experiment, improvement, demonstration and enterprise, which this era of book-making now demands.

On "Wasted Energy" Mr. Van Cleve says:

In every one of the ten institutional schools for the blind which I have visited, as well as in our own, are found pupils of such inferior intellectual powers that I seriously question whether attempts to educate them in the usual way are not sheer waste.

The condition which Mr. Van Cleve points out cannot be justified either in pedagogy, economics or sociology. It is wrong in theory and in practice and will be disapproved by every true educator, by the parents of blind children, and by

every citizen who has the capacity to see things in their proper relation and to form just estimates of value. This harmful practice may be ascribed mainly to either or all of five causes:

1. The error of making blindness the sole basis of classification.
2. The false assumption that it is the duty of every institution organized for the education of the blind to receive every applicant who is blind.
3. Inconsiderate legislation, which sometimes compels the school to receive an applicant who is blind and within school age, regardless of fitness in any other respect.
4. The failure to provide a separate organization with proper provision for care and incidental training in such cases.
5. The tendency of the local authorities that have undertaken the education of the blind as a part of their school system not to provide for such cases, the alternative being that they should be taken in by the State schools or by the corporate schools.

It should be borne in mind that there is a wide difference between the obligations of the state or local authorities and those of incorporated schools. In the first place it is the duty of the state to provide suitable schools in which every child may be suitably educated. If the state delegates this duty to local authorities and confers upon them the power of performing it, it seems clear that adequate and suitable provision should be made for all children in the local jurisdiction. On the other hand, the corporate school has no such general powers or duties, but within the limits of its charter can fix qualifications for admission and continuance and adopt such general and special courses of study as it may deem proper.

The classification and association of atypical, deficient and abnormal blind children of school age with the normal blind, simply because they have one defect in common, cannot be justified. All will agree that the causes of this condition ought to be removed, and those who are directly connected with this work should lend their best efforts toward this end.

In no other department of human activity is it more certain that there is waste than in education, and in no other work is it so difficult to determine the amount of waste by any usual measure or standard. All waste may in a general way be expressed in terms of money, which is perhaps in the last analysis the best measure of the amount of cost or loss in any work. But there is an indeterminate loss to the State, to society, to the school and to the individual pupil through the causes which have been cited, as well as to others which have not been noticed, which cannot be expressed in concrete terms. It seems to be a factor that can only be canceled by infinite experience, infallible judgment and unlimited resources, and therefore cannot be eliminated. The least we can do is to work on, "still achieving, still pursuing."

(Signed) WM. B. WAIT.

LIST OF PUPILS.

ALBERS, WILLIAM H.
 ALEXANDER, MAX
 ALPERSTEN, MORRIS
 APPELLO, JOSEPH
 AUSTIN, EUSTACE M.
 BAUER, ADOLPH K. O.
 BAUMANN, CHARLES
 BERGIN, MARTIN
 BEUTE, WILLIAM W. H. A.
 BIELEFELD, ALFRED
 BOYLE, THOMAS
 BRANCH, NATHANIEL
 BULLOCK, ALEXANDER
 CALLAHAN, FRANCIS J.
 CALLAN, GEORGE E.
 CAMPBELL, EDWARD K.
 CHAMBERS, WILLIAM
 CHARD, GEORGE A.
 CLYDE, WILLIAM J.
 COLLINS, LAWRENCE
 COMON, CHARLES
 COON, ROY A.
 CORNELL, GEORGE
 DADE, PAYTON
 DAUMLING, MICHAEL J.
 DENK, LOUIS
 DONNELLY, MICHAEL E.
 DORE, ALFRED
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 FAHY, JOHN M.
 FOGEL, BERNHARDT
 FOLEY, JOHN E.
 FOURNIER, WILLIAM A.
 FREUDENREICH, CHARLES J.
 FRISBY, CHARLES E.
 GALVIN, DANIEL
 GARVEY, PETER
 GASKELL, WHITMAN R.
 GIANGOLA, PATRICK
 GOLDBERG, JULIUS
 GÖSSL, ALFRED J.
 GRANTZOW, ANDREW
 GURRIELL, CLARENCE
 HAGERMAN, AXEL
 HALLENBECK, WALTER
 HANCHETTE, BOYD K.
 HARRIS, JOSEPH
 HAWXHURST, GEORGE
 HEARN, HAROLD
 HEIDELBURGER, LEO
 HERMAN, SAMUEL
 HOLST, HAROLD
 HURLEY, WILLIAM

ILER, GEORGE C.
 JOHNS, SYDNEY W.
 JOHNSON, JOHN
 KAMINESTER, JOHN J.
 KANTROVITZ, ERIN
 KEARNEY, EDGAR F.
 KIRBY, JOSEPH
 KLEPPER, EDWARD J.
 KOEPPE, JAMES
 KRAUER, GEORGE D.
 KREINHOP, ALBERT
 KREY, HENRY
 KUCHLER, ALBERT C.
 LARSEN, HARRY A.
 LEWIS, JOHN
 LEWIS, WILFORD
 LINDNER, WILLIAM
 LOEWENSTEIN, MILTON
 LUNDBERG, ROBERT
 MARESCA, LOUIS
 MARKS, ROBERT
 MARSHALL, WARREN D.
 MASSA, AUGUSTINE
 McGUERTY, FRANCIS J.
 McPARTLAND, WALTER
 MEALEY, EDWARD F.
 MESLAR, STANLEY E.
 MEYERS, DOUGLAS A.
 MOREL, PAUL H.
 MORGAN, WILLIAM F.
 MURRAY, HENRY V.
 NOSTA, ALFONSO
 O'MALLEY, GEORGE J.
 PECORE, ROBERT
 PINONSKY, LOUIS
 PITCHERSKY, DAVID
 PRINCE, FRANK
 REICHARD, JOSEPH
 RESNIKOFF, WILLIAM
 RICE, CARL G.
 RICHARDT, JOHN
 ROSENMAN, SAMUEL
 SABEL, HARRY
 SAMBINO, FRANK
 SCHNEIDER, ADOLPH E.
 SHRIVER, HARRY
 SMITH, JAMES
 SPIGEL, BARNEY
 SPOERRY, CORNELIUS
 SPREIREGEN, HARRY
 STEFFENS, JOHN
 STEIN, WALTER F.
 STETTMEIER, HOWARD
 SWEZEY, CHESTER

TAFERNER, THEODORE
 TAGLANG, GEORGE
 VAN DYCK, JOHN
 WALTERS, HENRY
 WELLS, FRANCIS L.

WILLIAMS, MILTON
 WISOKIR, FRANK
 WINTER, ROBERT
 WRIGHT, PETER J.

ABRAMS, ANNIE M.
 ANDERSON, MILDRED N.
 ARNOWITZ, ANNIE
 ASKENAS, RACHEL
 BARTHOLD, ELSIE
 BECKEMEYER, ANNA C.
 BERINSTEIN, DORA
 BORDO, JULIA
 BOUCHEY, MARY
 BRAUNSDORF, ALICE
 CHRYSKO, MARY
 CLARK, CATHERINE
 COHEN, CATHERINE
 COSTELLO, NELLIE
 COYLE, CATHERINE
 CUNNINGHAM, MARY
 DOUGHTY, ADELINE
 DYER, THERESA
 EADIE, MARGARETTA
 EASTBURN, WINIFRED
 EDWARDS, CHRISTINA
 FAWCETT, ANNA
 GEERCKE, HENRIETTA M.
 GLASSNER, ANNIE
 GORDON, GERTRUDE I.
 GUNDERSON, NELLIE
 HALE, MARY F.
 HANSKINS, ELIZABETH
 HARDY, EDITH
 HEIL, EMILY T.
 HERRMANN, LYDIA
 HIRSCH, LEONTINE
 HOLLENBECK, BETSY
 JESSEN, EMILY A.
 JOHNSON, ALICE
 KINGSLAND, EMMA M.

KINZEL, IDA H.
 KLEIN, LENA L.
 LA FORGE, HELEN
 LANSING, GENEVIEVE M.
 LEVY, ALICE A.
 MARINO, MARY E.
 McKENNA, MARGARET
 MEYER, EMMA L.
 MONOHAN, ANNIE G.
 MOSES, EDNA M.
 MULHERON, EVELYN
 NORRIS, ROSEVELL
 NORRIS, VIRGINIA M.
 OLIVER, SADIE M.
 PATH, MARY
 PAVIA, ANNIE
 PAYNE, ELIZABETH
 PENNELLS, SADIE
 PIECHOCINSKI, JOSEPHINE
 SCHAE, MARY B.
 SCHAFER, HELEN
 SIEVERT, FRANCES E.
 SMALL, EVA
 SMITH, MARION A.
 SPITZNADLE, MATILDA
 STEINBURG, SARAH
 THULIN, HILDA
 VAN ET TEN, OLIVE
 VOGT, D. LENA
 VOPAT, ROSE
 WAGNER, ANNA
 WARSCHAUER, ANNIE
 WIENER, FRANCES M.
 WILLIAMS, LUCY
 WINTRINGHAM, RUTH

Music Recital, October 28, 1909.

- [illegible]

Christmas Exercises, December 22, 1909.

1. ANTHEM BY CHORUS CLASS,
Daughter of Zion, - - - *F. C. Maker*
Organ accompaniment by MR. TSCHUDI.
2. RECITATION, - Early Christmas Morning,
ROBERT LUNDBERG.
3. KINDERGARTEN, Christmas Songs,
Accompanied by VIRGINIA NORRIS.
4. ORGAN SOLO, - Siciliano, - - - *E. J. Hopkins*
ALBERT KUCHLER.
5. RECITATION, - My Shadow,
WILLIAM FOURNIER.
6. PIANO SOLO, - Consolation, - - *F. Mendelssohn*
ADOLPH SCHNEIDER.
7. JUNIOR SINGING CLASS,
a. Sleep, Holy Babe.
b. When the Christmas Comes Again.
8. RECITATION, - Nuts to Crack,
OLIVE VAN ET TEN.
9. RECITATION, - The Frogs,
GEORGE D. KRAUER.
10. PIANO SOLO, Sunshine, Opus 130, No. 19, - - *C. Gurlitt*
LEONTINE HIRSCH.
11. RECITATION, - The Shopper,
LEO HEIDELBURGER.
12. CHRISTMAS EXERCISES,
By Eight Children.
13. PIANO SOLO, - Love Poem, - - - *E. Grieg*
ELIZABETH PAYNE.
14. RECITATION, - The Rude Stars,
SYDNEY JOHNS.
15. RECITATION, - The Night Wind, - - *Eugene Field*
ANNIE MONOHAN.
16. PIANO SOLO, - Rondo Capriccioso, - - *F. Mendelssohn*
LENA D. VOGT.
17. RECITATION, - The Quartet,
JOSEPH APPELLO.
18. RECITATION, How Uncle Sam Observes Christmas,
(A story reproduced in original words)
MILTON WILLIAMS.
19. ANTHEM, - All the Ends of the World, - *J. L. Hatton*
Accompanied by MR. TSCHUDI.

Music Recital, January 26, 1910.

1.

CHORUS, - Morning Invitation,

{

Words and Music, G. A. Veazie
- }

Edited by N. C. Page

2.

PIANO, - Grandmother's Song, Op. 293, No. 3,

F. Giese

ANNIE GLASSNER.

3.

PIANO, - Happy Hour, Op. 130, No. 10,

C. Gurlitt

CARL RICE.

4.

PIANO, - Styrienne, Op. 100, No. 14,

F. Burgmüller

HARRY SABEL.

5.

PIANO, - Polonaise, Op. 50,

A. Schmoll

MILTON WILLIAMS.

6.

PIANO, - May Bell, No. 5,

F. Spindler

ALFRED DORE.

7.

JUNIOR SINGING CLASS,
- a.

Farewell to the Farm,

{

Words by R. L. Stevenson

}

Music by G. W. Chadwick
- b.

Singing,

{

Words by R. L. Stevenson

}

Music by C. Reinecke

8.

PIANO, - Butterfly Chase,

P. Hiller

ROBERT MARKS.

9.

PIANO, - Romance,

F. Zitterbart

AXEL HAGERMAN.

10.

PIANO, - Melody in F,

M. Moszkowski

JOSEPH REICHARD.

11.

PIANO, - To a Wild Rose,

E. A. MacDowell

GEORGE CALLAN.

12.

PIANO, - Arietta from Lyric Pieces, Op. 12,

E. Grieg

SAMUEL HERMAN.

13.

PIANO, - Valse Mignonne, Op. 79, No. 8,

L. Schytte

EDGAR F. KEARNEY.

14.

PIANO, - Death of Asa (Peer Gynt Suite),

E. Grieg

JOHN RICHARDT.

15.

PIANO, - Polonaise in C sharp,

F. Chopin

EMILY T. HEIL.

16.

CHORUS, - Killarney,

{

M. W. Balfe

}

Edited by N. C. Page

Organ Recital, February 9, 1910.

Mr. F. H. Tschudi, F. A. G. O.

1. TOCCATA in D minor (Doric), - - - - - *J. S. Bach*2. RHAPSODIE, No. 1 in E, - - - - - *C. Saint-Saëns*3. ELECTRELLE, - Petite Mazurka, - - - *W. Sapellnikoff*

MR. KELLOGG.

4. GRAND CHORUS, Gregorian Tonality, - - - *F. A. Guilman*5. CANTILENE in A flat, - - - - - *Alphonso Mailly*6. OFFERTORY TO ST. CECILIA, No. 2, Op. 8, - - *E. Batiste*7. ELECTRELLE, - Magic Fire, - - - *R. Wagner*

MR. KELLOGG.

8. MARCH AND CHORUS FROM TANNHÄUSER, *R. Wagner*

Anniversary Exercises, March 17, 1910.

1. *CHORUS, - Morning Invitation, - *George A. Veazie*
2. PIANO, *a. Cheveux Blancs, - - - F. Duet*
b. Prelude in E minor, - - - J. S. Bach
MARRY F. HALE.
3. ELEMENTARY SINGING CLASS,
a. The Land of Story Books, { Words, R. L. Stevenson
{ Music, H. N. Bartlett
b. Young Night-Thought, { Words, R. L. Stevenson
{ Music, Arthur Foote
4. NEW YORK POINT MUSIC,
Reading and Illustration at the Piano,
MILTON WILLIAMS.
5. *CHORUS, - - - Cobwebs, - - - *A. J. Caldicott*
6. ORGAN, - - Marche Romaine, - - - *C. Gounod*
HARRY LARSEN.
7. PIANO, - - Träumerei und Romanze, - *R. Schumann*
ADOLPH SCHNEIDER.
8. *CHORUS, - - The Honey-Rover, - - *M. E. Schwarz*
9. EXERCISE, - Reading and Writing,
with Point Tablet, Kleidograph and Typewriter.
10. PIANO, - Romance in E flat, Op. 44, No. 1, - *A. Rubinstein*
CATHERINE COHEN.
11. *CHORUS, The Mill (arranged by Victor Baier), - *A. Jensen*
12. PIANO, Andante from Sonata, G minor, Op. 49, No. 1, *Beethoven*
EDGAR F. KEARNEY.
13. EXERCISE, - Physical Training,
ELIZABETH PAYNE, Accompanist.
14. *CHORUS, *a. Don't You Mind the Sorrows, - - E. Cowles*
b. Brunette (My Pretty, My Proud), Edited by A. S. Vogt
15. PIANO, Waltz No. 7, C sharp minor, Op. 64, No. 2, - *F. Chopin*
LENA D. VOGT.
16. EXERCISE, - Mental Arithmetic.
17. *ANTHEM, - All the Ends of the World, - *J. L. Hatton*
*Accompanist, F. HENRY TSCHUDI, F. A. G. O.

Music Recital, April 15, 1910.

1. CHORUS, - - Morning Invitation, - - G. A. Veazie
2. PIANO, - The Death of Ase (from Peer Gynt Suite),
Op. 46, No. 2, - E. Grieg
JOHN RICHARDT.
3. PIANO, - Inquietude, Op. 100, No. 18, - F. Burgmüller
LEONTINE HIRSCH.
4. ORGAN, - - Allegretto in F, - - J. Stainer
GEORGE E. CALLAN.
5. PIANO, Le Lendemain, No. 12 (from Bric-a-brac Album), F. Due
ALICE JOHNSON.
6. PIANO, - Aus Alter Zeit, Op. 79, No. 11, - L. Schytte
ALBERT C. KUCHLER.
7. PIANO, JUNIOR SINGING CLASS,
a. The Land of Nod, - { Words, Stevenson
Music, Gilchrist
b. The Dandelion, - G. W. Chadwick
8. PIANO, - Tarantelle, Op. 85, No. 2, - S. Heller
CHARLES BAUMANN.
9. PIANO, - The Watchman's Song, Op. 12, No. 3, E. Grieg
ELSIE BARTHOLD.
10. ORGAN, - - Litany in E flat, - F. Schubert
HARRY A. LARSEN.
11. PIANO, - - Am Fasching, Op. 79, No. 3, L. Schytte
JOHN VAN DYCK.
12. PIANO, - - Melodie in B, Op. 8, No. 3, - I. J. Paderewski
AXEL HAGERMAN.
13. CHORUS, - - Soldier's Farewell, - - Johanna Kinkel

Organ Recital by Mr. Tschudi, assisted
by the Chorus Class.

April 29, 1910.

- FUGUE in E flat, - - "St. Ann's," - - - - *J. S. Bach*
- ALLEGRETTO GRAZIOSO, - - - - - - - *B. Tours*
- CHORUS, - - - "She Is So Dear," - - *M. Praetorius*
- INTERMEZZO in E flat, - - - - - - - *G. Bizet*
- SAINT CECILIA OFFERTORY, Op. 9, No. 3, - - *E. Batiste*
- PROCESSIONAL in A, - - - - - - - *C. A. Chauvet*
- CHORUS, - - - "Brunette," - - *Edited by A. S. Vogt*
- GRAND TRIUMPHAL CHORUS in A, - - - *F. A. Guilmant*

Pianoforte Recital, May 27, 1910.

1. LA BAGATELLE, No. 22, from Bric-a-brac Album, - *F. Due*
CHARLES COMON.
2. SANDMAN KNOCKS, Op. 270, No. 1, - - *F. Baumfelder*
MARGARET MCKENNA.
3. GAVOTTE, - - - Op. 293, No. 5, - - - *T. Giese*
KATHERINE COYLE.
4. THE DREAM FAIRY, - - - *W. C. E. Seeboeck*
MAX ALEXANDER.
5. PRELUDE, - - - No. 1 in C, - - - *J. S. Bach*
RUTH WINTRINGHAM.
6. BAGATELLE IN D, - Op. 33, No. 6, - - - *L. Beethoven*
SARAH STEINBURG.
7. MORNING GREETING, Op. 17, No. 1, - - - *A. Jensen*
JOSEPH REICHARD.
8. SPRING SONG, - Op. 68, No. 15, - - - *R. Schumann*
MARY CUNNINGHAM.
9. MARIONETTES, - - - - - *E. Rohde*
MATILDA SPITZNADLE.
10. LA PROCESSION DES AÏEUX, - - - - - *F. Due*
HARRY LARSEN.
11. SICILIANO, - - - Op. 68, No. 11, - - - *R. Schumann*
MARGARETTA EADIE.
12. CUPID'S GARDEN, - - - - - *M. C. Eugene*
NELLIE COSTELLO.
13. AT AN OLD TRYSTING PLACE,
Op. 15, No. 3, - *E. A. MacDowell*
WILLIAM CHAMBERS.

Centenary of Robert Schumann, June 8, 1910.

1. A SKETCH, - Robert Schumann,
 LENA D. VOGT.
2. TRIO, - - - In the Garden,
 For 1st and 2d Sopranos and Altos.
3. PIANO, - 'Soldiers' March, Op. 68, No. 2,
 RACHEL ASKENAS.
4. PIANO, - - Remembrance, Nov. 4, 1847.
 (Date of the death of Mendelssohn.)
 HARRY SABEL.
5. JUNIOR SINGING CLASS, The Happy Farmer.
6. PIANO, - - First Loss, Op. 68, No. 16,
 LEONTINE HIRSCH.
7. PIANO, - - Folk Song, Op. 68, No. 9,
 ROBERT MARKS.
8. CHORUS, - - - The Smith.
9. PIANO, - The Wild Horseman, Op. 68, No. 8,
 MORRIS ALPERSTEN.
10. PIANO, - - Mignon, Op. 68, No. 35,
 AXEL HAGERMAN.
11. ORGAN, - - - Evening Song,
 HARRY LARSEN.
12. PIANO, - Lento Assai, Op. 68, No. 30,
 SAMUEL HERMAN.
13. CHORUS, - - Fair Madcap.
14. PIANO, - Spring Song, Op. 68, No. 15,
 MILTON WILLIAMS.
15. PIANO, - - A Theme, Op. 68, No. 34,
 EDITH HARDY.
16. ORGAN, - - - Larghetto.
 JOHN VAN DYCK.
17. PIANO, - - Knight Rupert, Op. 68, No. 12,
 MILTON LOEWENSTEIN.
18. PIANO, - - War Song, Op. 68, No. 31,
 CHARLES BAUMANN.
19. CHORUS, - - - Gipsy Life.
20. PIANO, - - Träumerei und Romanze,
 ADOLPH SCHNEIDER.
21. PIANO, - - Grillen (Whims), Op. 12, No. 4,
 EMILY T. HEIL.
22. ORGAN, - - - Scherzo,
 ALBERT C. KUCHLER.
23. PIANO, - Romance in F sharp, Op. 28, No. 2,
 CATHERINE COHEN.
24. PIANO, - - Novelette, Op. 21, No. 1,
 LENA D. VOGT.
25. CHORUS, - - Good Night.

EXAMINATIONS, 1910-1915.

GENERAL REQUIREMENTS.

No city, union free school district or academy shall share in these apportionments unless it makes proper provision for not less than 175 days of actual academic instruction, shows an aggregate academic attendance of not less than 1,000 days for the school year, provides a school building approved by the Commissioner of Education, maintains a course of study of prescribed standard, *makes general use of the Regents academic examinations, which shall be mandatory only in the last two years of the school's course*, and meets all other requirements. This rule shall not prohibit an apportionment for libraries on the basis of apportionments to common school districts. *Success in passing the Regents examinations shall not be deemed necessary for the promotion or graduation of pupils from schools that prefer to determine such advancements by their own local standards, and the principal of a school, for physical or mental reasons to be reported to the department, may without prejudice to the school's rights excuse a pupil from taking any particular Regents examination.*

ADMISSION TO EXAMINATIONS.

a. Admission to Regents examinations held in January and June in academic schools will be in accordance with Regents rules as follows:

No student in any school of the University of the State of New York shall be admitted to examination in any other school than the one he attends, except by consent of the department on written request of the principals of both schools.

All students that have pursued the study of a subject for a time not less than that prescribed by the State syllabus, shall be admitted to the examination in that subject, unless it is otherwise ordered by direction of the principal of the school, and approved by the local superintendent of schools when there is such an officer. All students who have not pursued the subject for an adequate length of time must be excluded from the examination, but this requirement may be waived by the Commissioner of Education on application and certificate of the principal in the case of students of exceptional maturity or training.

Candidates who are not attending any university institution may be admitted to examinations in such an institution upon twenty days' notice and identification satisfactory to the principal.

If graduation from a high school or entrance to a higher institution depends on the acceptance of a particular paper, or if the writer of the paper is leaving school permanently before the next examination, that fact, if clearly stated on the paper by the principal, will be taken into consideration in connection with a request for a waiver of the time requirement.

In cases of candidates for uniform teachers' certificates and for preliminary professional certificates, such as law student certificates, medical student certificates, etc., and in cases of candidates for entrance to training classes, the time requirement will be waived on a proper presentation of the facts and on evidence that the candidate is at least seventeen years of age.

Students from rural schools or from private schools and persons not in attendance at any school, who apply for examination, should be admitted if there are accommodations for them; but each such person should be identified to the satisfaction of the principal and should be instructed to make a full statement of the length of time the subject has been studied, and the circumstances under which it has been studied. A standing of at least 75 per cent. will be required in all such cases.

b. Professional and technical students only will be admitted to the examinations held by the department at Albany, Buffalo, New York and Syracuse. Admission is by ticket, and a fee of 25 cents for each half-day session, or \$1.00 for the sessions of the entire week, is required. Candidates should secure tickets from the Chief of the Examinations Division, State Education Department, Albany, N. Y., at least ten days in advance of the examinations. Those failing to secure tickets in advance will be admitted so far as accommodations will permit, but will be charged an extra fee of 25 cents.

At these special examinations each candidate appearing for the first time will be required to present at the examination room for admission to the first session a recent photograph of himself, to which his signature must be affixed in the presence of a representative of the department. The photograph will

then be filed in the department for future reference. This photograph should be postal-card size.

c. To the Regents examinations held by request of school commissioners in August, only the following will be admitted:

(1) Those who expect to teach before the next succeeding examination.

(2) Candidates for admission to training classes.

(3) Such members of training classes as may have special permission from the department to enter the examination.

(4) Pupils of rural schools who have passed some of the preliminary subjects and who wish to enter academic departments in September.

d. For detailed requirements of admission to special examinations for teachers, *see* Handbook 7.

PER CENT. OF ACCEPTANCE.

The minimum passing mark in all examinations is as follows:

<i>a.</i> In all preliminary subjects.....	75%
<i>b.</i> In all academic papers for credit toward an academic diploma, written by students who have given the required time to the study in recognized academic schools.....	60%
<i>c.</i> In advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial geography, commercial English and correspondence, business writing, shorthand 2 and typewriting, when applied toward an academic diploma in commercial subjects, State commercial and State shorthand certificates.....	75%
<i>d.</i> In all academic papers written by students who have given the required time to the study, but not in recognized academic schools.....	75%
<i>e.</i> In all academic papers written by students in recognized academic schools who have not given the required time to the study, upon the principal's certification of exceptional training and ability, which must be attached to each paper so claimed.....	80%

- f.* In all papers written in the special examinations held by the department in Albany, Buffalo, New York and Syracuse for professional and technical students only, for whatever purpose applied 75%
- g.* In all papers, wherever written, for which credit is claimed toward qualifying certificates in medicine, dentistry, pharmacy, law, optometry, veterinary science, nurse training and accountancy, on the set subjects or on the 60 count basis 75%
- (For teachers' certificates, *see* Handbook 7.)

PRELIMINARY AND ACADEMIC SUBJECTS.

The following tables, grouped according to cognate relations, give all preliminary and academic subjects in which Regents examinations are held. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils. The exact ground covered by the examinations in preliminary subjects is shown in the *Elementary Syllabus*, and that covered by the examinations in academic subjects is shown in the *Secondary Syllabus*. The numbers prefixed to the academic subjects in the following tables indicate the number of lessons a week for a year and also the number of counts assigned to the subject.

The right is reserved to withdraw from the list of examinations offered, any subject in which fewer than ten schools gave instruction during the previous year, but notice of such withdrawal will be sent to every school on or before the opening of the academic year on August 1. On request of ten or more schools additions to the list of subjects will be considered.

The Following Tables Apply to Examinations Beginning with the June, 1911, Examinations.

PRELIMINARY SUBJECTS.

NO COUNTS ALLOWED.

<i>Subjects.</i>	<i>January & June.</i>	<i>August.</i>	<i>a September.</i>
b Reading.....	.....	.....	....
c Writing.....	.....	.....	....
Spelling.....	Monday P. M.	Thursday P. M.	....
El. English.....	Tuesday P. M.	Thursday A. M.	....
Arithmetic.....	Tuesday A. M.	Friday A. M.	3d day A. M.
Geography.....	Monday A. M.	Friday A. M.	....
El. U. S. hist. with civics...	Wednesday P. M.	Thursday A. M.	....

a. The days of the week of the September examination vary from year to year, hence they are here designated as 1st, 2d, 3d.

b. Examination by principal at any convenient time during the week.

c. Standing estimated from paper in elementary English, or other paper if elementary English is not taken.

ACADEMIC SUBJECTS.

GROUP I. LANGUAGE AND LITERATURE.

ENGLISH.

<i>Subjects.</i>	<i>January & June, except Jan., 1911.</i>	<i>August.</i>	<i>September.</i>
4 First year	Tuesday P. M.	Wednesday P. M.	1st day P. M.
3 Second year.....	Thursday P. M.	.....	1st day P. M.
3 Third year	Tuesday P. M.	.....	1st day P. M.
3 Fourth year	Thursday P. M.	.....	....
2 Eng. grammar.....	Thursday P. M.	.....	2d day A. M.
2 Hist., Eng. lang. and lit....	Wednesday A. M.	.....	....
10 English, three years.....	Tuesday P. M.	.....	1st day P. M.

LATIN.

5 First year	Thursday P. M.	.....	1st day A. M.
5 Second year	Thursday A. M.	.....	3d day A. M.
5 Third year	Wednesday A. M.	.....	2d day P. M.
5 Fourth year	Thursday A. M.	.....	....
a Grammar....	Wednesday A. M.	.....	....
a Latin composition	Thursday A. M.	.....	....
a Prose at sight	Thursday A. M.	.....	....
a Verse at sight	Thursday A. M.	.....	....

GREEK.

5 First year	Friday A. M.	.....	....
5 Second year	Friday P. M.	.....	....
5 Third year	Friday A. M.	.....	....
a Grammar.....	Friday P. M.	.....	....
a Greek composition	Friday A. M.	.....	....
a Prose at sight	Friday A. M.	.....	....
a Verse at sight	Friday P. M.	.....	....

HEBREW.

5 First year	Friday A. M.	.....	....
5 Second year	Friday P. M.	.....	....

a. No counts assigned ; given for candidates seeking admission to college.

FRENCH.

<i>Subjects.</i>	<i>January & June, except Jan., 1911.</i>	<i>August.</i>	<i>September.</i>
5 First year	Friday P. M.	.....	2d day P. M.
5 Second year	Friday P. M.	.....	2d day P. M.
5 Third year	Friday P. M.	.....	2d day P. M.
5 Fourth year	Friday P. M.	.....	....

GERMAN.

5 First year	Friday A. M.	.....	1st day A. M.
5 Second year	Friday A. M.	.....	2d day A. M.
5 Third year	Friday A. M.	.....	3d day A. M.
5 Fourth year	Friday A. M.	.....	....

SPANISH.

5 First year	Friday P. M.	.....	....
5 Second year	Friday P. M.	.....	....
5 Third year	Friday P. M.	.....	....

ITALIAN.

5 First year	Friday A. M.	.....	....
5 Second year	Friday A. M.	.....	....

GROUP II. MATHEMATICS.

2 Advanced arithmetic	Tuesday A. M.	.....	1st day A. M.
5 El. algebra	Monday A. M.	Wednesday A. M.	1st day A. M.
2 Intermediate algebra	Monday A. M.	.....	1st day A. M.
3 Advanced algebra	Monday A. M.	.....	....
5 Plane geometry	Tuesday A. M.	.....	2d day A. M.
2 Solid geometry	Monday A. M.	.....	....
2 Trigonometry	Tuesday P. M.	.....	....

GROUP III. SCIENCE.

5 Physics	Tuesday A. M.	Thursday A. M.	2d day A. M.
5 Chemistry	Tuesday A. M.	.....	2d day P. M.
5 Biology	Wednesday A. M.	Thursday P. M.	....
2½ El. botany	Wednesday A. M.	Thursday P. M.	....
2½ El. zoölogy	Wednesday A. M.	Thursday P. M.	....
2½ Phys. and hygiene	Wednesday A. M.	Thursday P. M.	2d day P. M.
5 Advanced botany	Wednesday P. M.	.....	....
5 Advanced zoölogy	Wednesday P. M.	.....	....
5 Phys. geography	Wednesday P. M.	.....	3d day P. M.

GROUP IV. HISTORY AND SOCIAL SCIENCE.

3 or 5 Ancient history	Monday P. M.	.....	1st day A. M.
3 or 5 History of Gr. Britain and Ireland	Wednesday P. M.	Friday P. M.	3d day P. M.
3 Modern history 1	Wednesday P. M.	.....	1st day A. M.
3 Modern history 2	Wednesday P. M.	.....	1st day A. M.
5 American hist. with civics.	Monday P. M.	Friday A. M.	3d day A. M.
2 Civics	Monday P. M.	Wednesday A. M.	3d day P. M.
2 Economics	Wednesday A. M.	.....	2d day P. M.

GROUP V. COMMERCIAL SUBJECTS.

3 El. bookkeeping and busi- ness prac	Wednesday P. M.	.....	2d day P. M.
5 Advanced bookkeeping and office prac	Monday A. M.	.....	2d day P. M.
2½ Com. arithmetic	Tuesday A. M.	.....	....
2½ Commercial law	Wednesday A. M.	.....	....

GROUP V. COMMERCIAL SUBJECTS.—CONTINUED.

<i>Subjects.</i>	<i>January & June, except Jan., 1911.</i>	<i>August.</i>	<i>September.</i>
3 History of commerce.....	Thursday P. M.	.....	....
2½ Commercial geog	Thursday A. M.	.....	2d day A. M.
3 Com'l Eng. and corre- spondence.....	Thursday P. M.	.....	....
a2 Business writing.....	Wednesday P. M.	.....	....
5 Shorthand 1.....	Monday P. M.	.....	3d day A. M.
5 Shorthand 2.....	Monday P. M.	.....	3d day A. M.
b2½ Typewriting	Tuesday A. M.	.....	3d day P. M.

GROUP VI. DRAWING.

c2 El. design .....	.....	.....	....
2 El. representation	Wednesday A. M.	Friday P. M.	3d day P. M.
2 Adv. design	Wednesday A. M.	.....	....
2 Adv. representation.....	Wednesday A. M.	.....	....
3 Mechanical draw. 1.....	Thursday A. M.	.....	....
3 Mechanical draw. 2.....	Thursday A. M.	.....	....
2 Mechanical draw. 3.....	Thursday A. M.	.....	...
2 Mechanical draw. 4.....	Thursday A. M.	.....	....
2 Architectural draw	Friday A. M.	.....	....
a. Must be taught four periods per week without home work, or two periods per week with home work. b. Must be taught five periods per week. c. No examination given.			

GROUP VII. MUSIC.

2 Chorus singing and rudi- ments of music.....	Monday P. M.	.....	....
7 Harmony and counterpoint	Monday A. M.	.....	....
4 Mus. form and analysis	Tuesday A. M.	.....	....
3 Dictation and melody writ- ing.....	Monday P. M.	.....	....
4 Acoustics and hist. of music	Tuesday A. M.	.....	....

GROUP VIII. OTHER SUBJECTS.

2 Hist. of education	Friday A. M.	Friday P. M.	....
2 Psychology	Wednesday A. M.	Wednesday P. M.	....
5 Home economics 1 (sew- ing).....	.....	.....	....
5 Home economics 2 (dress- making and mill.).....	.....	.....	....
5 Home economics 3 (foods and housekeep.) .....	.....	.....	....
3 or 4 Joinery .....	.....	.....	....
3 or 4 Wood turning and pat- tern making.....	.....	.....	....
2½ Agriculture 1 (apple grow- ing) .....	.....	.....	....
2½ Agriculture 2 (gen. fruit growing).....	.....	.....	....
2½ Agriculture 3 (cereals and forage) .....	.....	.....	....
2½ Agriculture 4 (potato grow- ing) .....	.....	.....	....
5 Agriculture 5 (dairying) ..	.....	.....	....
2½ Agriculture 6 (animal hus- bandry) .....	.....	.....	....
2 Agriculture 7 (poultry rais- ing) .....	.....	.....	....

Examinations.

NOTES.

English.—Grammar and the history of literature cannot be substituted for the regular English requirements for the academic diploma but may be taken as electives. Students may take either the separate examinations in first year English, second year English and third year English, or they may take at the end of the third year the three years English paper, which will cover the first three years' work outlined in the syllabus and entitle those passing it to 10 counts.

The paper in three years English is the only English paper that gives credit for more than one year's work.

Latin and Greek.—Students may omit the examination in first year Latin and in first year Greek and receive full credit for two years' work on passing the second year examination in each case.

No examination in elementary Latin composition or in elementary Greek composition will be given subsequent to the January, 1911, examination.

Examinations in Latin grammar, Latin composition, Latin prose at sight, Latin verse at sight, Greek grammar, Greek composition, Greek prose at sight and Greek verse at sight will continue to be given for the benefit of students who are to enter colleges where these subjects are required, but after January, 1911, no counts will be given for passing these examinations.

However, students who have already passed Cæsar may obtain credit for two years of Latin by passing Latin composition and Latin grammar. In like manner, students who have credit for two years of Latin and have already passed Cicero may complete the requirement for Latin 3 by passing Latin prose at sight; students who have credit for three years of Latin and have already passed Virgil may complete the requirement for Latin 4 by passing Latin verse at sight.

Modern Languages.—Students in French, German, Spanish and Italian may omit the first year examination and receive 10 counts by passing the second year examination in each case. In like manner, the third year examination will cover three

years and entitle to 15 counts; the fourth year examination, four years and entitle to 20 counts.

Mathematics.—Students who pass intermediate algebra will be entitled to 7 counts in algebra whether they have passed elementary algebra or not. Likewise, students who pass advanced algebra will be entitled to 10 counts in algebra whether they have passed elementary algebra and intermediate algebra or not. In the same manner, advanced arithmetic will include arithmetic.

Science.—High schools that are not prepared to teach the course in biology may conduct a half-year course in *either* elementary botany *or* elementary zoölogy *and* a half-year course in physiology and hygiene.

No extra counts will be given for elementary botany, elementary zoölogy or physiology and hygiene to a student taking the regular course in biology.

Advanced botany and advanced zoölogy will include elementary botany and elementary zoölogy, *provided that the statement of time of study shows that the full time for both subjects has been given*; otherwise advanced botany and advanced zoölogy will entitle to only 5 counts each.

Physical geography will include geography.

Laboratory Work.—Credit for approved laboratory work will be allowed in all the sciences on the submitting of a properly certified notebook index, provided the work has been done in high school grades, and provided, further, that the principal has not been notified in advance of the examination that the work has been found unsatisfactory by the inspector. No credit can be allowed for laboratory work in high school subjects done by students in the grades below the high school or in the special examinations given by the department in Albany, Buffalo, New York and Syracuse, or in the August examinations held by school commissioners.

While it is expected that all students in the sciences will do laboratory work, any student may on examination answer the full number of questions required, making no claim for such work.

The notebook should be written in the first person singular and should give a concise, accurate record of what the student

has done, what he has observed, what conclusions he has drawn from the facts observed.

Illustrations (drawings) of the apparatus used or of the objects studied should be a feature of every such notebook. Such drawings should be made by the student from the object. Copies of drawings in the text-book or of drawings made by the teacher should not be accepted unless marked "copy."

Beginning with June, 1911, no answer paper in science in connection with which a claim for laboratory work is made will be accepted unless the answer paper receives at least 48 credits out of a possible 80.

History.—For particulars, *see* Syllabus.

Commercial Subjects.—Advanced bookkeeping and office practice will include elementary bookkeeping and business practice.

Shorthand 2 will include Shorthand 1.

Drawing.—For particulars, *see* Syllabus.

Shopwork, etc.—Written examinations will not be given in home economics, shopwork and agriculture, but credit will be allowed at the rate of 1 count for two hours' work per week for a school year on the certificate of the principal after the course has been approved in each case by the department.

DIPLOMAS AND CERTIFICATES.

Four classes of credentials are issued as a result of Regents examinations, for which the requirements are as follows:

I. ACADEMIC CREDENTIALS, issued on examination only.

1. *Preliminary certificate*, indicating the completion of the preacademic course and fitness for admission to the high school. Subjects required: reading, writing, spelling, geography, arithmetic, elementary English, elementary United States history with civics.

2. *Academic diploma*, indicating the completion of a four year high school course. Subjects required: All the preliminaries and 72 academic counts, of which at least 13 must be in English, 8 in history and 10 each in science and mathematics.

* 3. *Academic diploma for high school subjects only.*—Issued only when claimed by the principal and upon the same basis as the academic diploma except that the preliminaries are not required.

* Not issued as a result of the examinations held by the department at Albany, Buffalo, New York and Syracuse.

The academic diploma and the academic diploma for high school subjects only will be issued as *classical diplomas* if they include English 13 counts, Latin 20 counts, a second foreign language 15 counts, history 5 counts, science 5 counts, mathematics 10 counts, and meet the other requirements.

4. *Academic diploma in commercial subjects*.—Issued to candidates who meet the regular requirements for an academic diploma in English, science, mathematics and history and pass department examinations with a grade of not less than 75 per cent. in the following subjects: Advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial geography, commercial English and correspondence, and business writing.

In computing counts for the academic diploma in commercial subjects, commercial English and correspondence may be counted as English; commercial arithmetic and advanced bookkeeping and office practice as mathematics, and history of commerce as history.

* 5. *College entrance diploma*.—This diploma, which is in substantial agreement with the entrance requirements of all the colleges of the State, is designed to guide students preparing for college and to facilitate their admission. It will be issued only to such students in the schools as pass satisfactory examinations after giving to the study of each subject the amount of time required by the Regents rules. The grades of this credential will be differentiated in accord with those prescribed for the academic diploma. On its face will be indicated the subjects studied and the ratings obtained in examinations.

REQUIREMENTS FOR A COLLEGE ENTRANCE DIPLOMA.

ARTS DEPARTMENT.										COUNTS.
English	-	-	-	-	-	-	-	-	-	13
Algebra	-	-	-	-	-	-	-	-	-	7
Plane geometry	-	-	-	-	-	-	-	-	-	5
a Latin	-	-	-	-	-	-	-	-	-	20
b Second foreign language (2 years)	-	-	-	-	-	-	-	-	-	10
History	-	-	-	-	-	-	-	-	-	5
Electives	-	-	-	-	-	-	-	-	-	10
										70

* Not issued as a result of the examinations held by the department at Albany, Buffalo, New York and Syracuse.

a Fifteen counts in Latin and 5 counts in a third foreign language will be accepted instead of 20 counts in Latin.

b Greek, German or French.

SCIENCE DEPARTMENT.											COUNTS.
English	-	-	-	-	-	-	-	-	-	-	13
Algebra	-	-	-	-	-	-	-	-	-	-	7
Plane geometry	-	-	-	-	-	-	-	-	-	-	5
a First foreign language (2 years)	-	-	-	-	-	-	-	-	-	-	10
Second foreign language (2 years)	-	-	-	-	-	-	-	-	-	-	10
Physics	-	-	-	-	-	-	-	-	-	-	5
History	-	-	-	-	-	-	-	-	-	-	5
Electives	-	-	-	-	-	-	-	-	-	-	15
											<hr/>
											70

POSSIBLE ELECTIVES.											COUNTS.
First foreign language (3d year)	-	-	-	-	-	-	-	-	-	-	5
Second foreign language (3d year)	-	-	-	-	-	-	-	-	-	-	5
Third foreign language (2 years)	-	-	-	-	-	-	-	-	-	-	10
Physics	-	-	-	-	-	-	-	-	-	-	5
Chemistry	-	-	-	-	-	-	-	-	-	-	5
Physical geography	-	-	-	-	-	-	-	-	-	-	5
Biology	-	-	-	-	-	-	-	-	-	-	5
Advanced botany	-	-	-	-	-	-	-	-	-	-	5
Advanced zoölogy	-	-	-	-	-	-	-	-	-	-	5
Advanced algebra	-	-	-	-	-	-	-	-	-	-	3
Solid geometry {	-	-	-	-	-	-	-	-	-	-	5
Trigonometry }	-	-	-	-	-	-	-	-	-	-	
History	-	-	-	-	-	-	-	-	-	-	3 or 5
Drawing	-	-	-	-	-	-	-	-	-	-	6

6. *Music diploma*.—A diploma in music based upon the four year course of study adopted by the Regents will be given for the following counts:

											COUNTS.
Musical instruction (4 years)	-	-	-	-	-	-	-	-	-	-	20
Musical practice (credit allowed on certificate of principal. Two hours' practice a day for a school year entitles to 1 count)	-	-	-	-	-	-	-	-	-	-	15
History (two 3 hour courses)	-	-	-	-	-	-	-	-	-	-	6
English (4 years)	-	-	-	-	-	-	-	-	-	-	13
A foreign language (2 years)	-	-	-	-	-	-	-	-	-	-	10
Electives	-	-	-	-	-	-	-	-	-	-	8
											<hr/>
											72

Counts for music practice will be given only to students of accredited academic schools and for practice in such schools.

a Latin, German or French.

The electives must conform to the admission requirements of the college which the student intends to enter.

This course in music is also recognized in the subjects necessary for the academic diploma as follows: A student who meets the specified counts for an academic diploma may offer music for the 31 elective counts or any part thereof.

7. *Advanced diploma*.—This diploma provides for all academic courses longer than the regular course of four years. It is issued only to those who have earned the regular academic diploma and 18, 36 or 54, etc., counts in addition.

All of the above mentioned diplomas will be issued in three grades as follows; A

1. A diploma based upon a minimum passing mark of 60 per cent. in each subject, except that in the case of the academic diploma in commercial subjects a standing of 75 per cent. must be obtained in certain subjects.

2. A diploma *with credit* will be issued if 40 of the required 72 counts are secured with a standing of 75 per cent. or more. B

3. A diploma *with honor* will be issued if 40 of the required 72 counts are secured with a standing of 90 per cent. or more. B

II. QUALIFYING CERTIFICATES give evidence that the holder has such academic education as is required by law for admission to the study of the various professions and for admission to certain professional and technical schools and to the examination for certified public accountants. These certificates are issued only for the purposes specified.

A dental student certificate, a law student certificate, a medical student certificate, a veterinary student certificate or a qualifying certificate for admission to the C. P. A. examination may be secured in any one of the following ways:

1. By furnishing evidence of the completion of the freshman year in a registered course of any college.

2. By furnishing evidence of the satisfactory completion of a four year course in an approved high school (evidence of such work should be submitted on blanks furnished by the department). c

A Provided in amendment to Regents rules, September 22, 1910.

B Advanced diplomas will be issued in like manner if five-ninths of the counts required are secured with the same minimum per cents.

C Applicants for qualifying certificates presenting credentials from other than English-speaking countries must pass a special examination in English.

3. By passing the Regents examinations required for an academic diploma.

4. By passing Regents examinations aggregating 60 counts at not less than 75 per cent. in each subject.

5. By evidence of one or more years of high school work (each year of such work being equivalent to 15 counts) supplemented by Regents examinations at 75% in each subject sufficient to make a total of 60 counts.

A dental student certificate, a law student certificate or a medical student certificate may also be secured by passing Regents examinations at 75 per cent. in each subject in the specified lists of subjects given below.

If this method is taken, no substitutions will be allowed:

SUBJECT	LAW	MEDICINE	DENTISTRY
English, 3 years - - - - -	10	10	10
Mathematics, 2 years (algebra and geometry) - - - - -	10	10	10
Latin, 2 years - - - - -	10	10	10
Science, 1 year (physics) - - - - -	5	5	5
Science, 1 year (chemistry) - - - - -	0	5	5
History, 1 year (American history with civics) - - - - -	5	5	0
1 year (history of Great Britain and Ireland, economics) - - - - -	5	0	0
Other subjects, 1 year (drawing and manual training) - - - - -	0	0	5
Total - - - - -	45	45	45

Law students who filed the certificate of clerkship with the clerk of the Court of Appeals or who began the study of law in a registered law school prior to July 1, 1907, may obtain the law student certificate by passing Regents examinations at 75 per cent. in any subjects aggregating 45 counts, or by passing Regents examinations at 75 per cent. in the following set subjects:

English first year.

Latin first year.

Elementary algebra.

Plane geometry.

American history with civics.

History of Great Britain and Ireland (3 hour course).

Economics.

Arithmetic.

Law students who filed the certificate of clerkship or who began the study of law in a registered law school subsequent to July 1, 1907, and prior to June 1, 1908, may obtain the law student certificate by passing Regents examinations at 75 per cent. in any subjects aggregating 60 counts, or in the set subjects mentioned in the preceding paragraph, except that second year English must be substituted for first year English.

All law students who filed certificates of clerkship or who began the study of law in a registered law school prior to June 1, 1908, must complete the requirements for the law student certificate not later than the end of the first year of the study of law. Subsequent to June 1, 1908, the law student certificate must be earned before beginning the study of law.

An optometry student certificate may be secured in either of the following ways:

1. By submitting evidence of the satisfactory completion of two years of approved high school work.
2. By passing at 75 per cent. in each subject Regents examinations aggregating 30 counts.

A pharmacy student certificate or a nurse student certificate may be secured in one of the following ways:

1. By submitting evidence of the satisfactory completion of one year of approved high school work.
2. By passing at 75 per cent. in each subject Regents examinations aggregating 15 counts.

III. COMMERCIAL CREDENTIALS.—The State business diploma and the State stenographer's diploma have been discontinued.

1. *State commercial certificate*.—This credential will be granted to those who pass the department examinations (at not less than 75 per cent.) in advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial English and correspondence, and business writing, providing the time requirement in each subject has been substantially met either in a high school or registered commercial school.

2. *State shorthand certificate*.—This credential will be granted to pupils who pass the department examinations (at not less than 75 per cent.) in shorthand 2, typewriting, business writ-

ing, and commercial English and correspondence, providing the time requirement in each subject has been substantially met either in a high school or registered commercial school.

IV. TEACHERS' CERTIFICATES.

I. TEACHERS' ELEMENTARY CERTIFICATE.

Term.—Certificates of this grade shall be issued for a term of two years and shall be limited to a particular school not maintaining an academic department.

Number of certificates.—Only one certificate of this grade shall be granted to the same person, but it may be extended one year for each eight academic counts completed while it is in force.

Experience.—None is required.

Education requirements.—Candidates shall be required to pass an examination in elementary United States history and civics, arithmetic, geography, oral reading, spelling, penmanship, drawing (elementary representation *or* mechanical), physiology and hygiene and first year English. Papers in these subjects except oral reading and penmanship must be forwarded to the department for rating.

Standing required.—Candidates for certificates of this grade must attain a standing of 75 per cent. in each subject.

Number of trials allowed.—Candidates for a certificate of this grade will be permitted to combine the standings earned in four consecutive examinations, but no one will be permitted to complete the work for this certificate until he shall have passed his seventeenth birthday.

Age.—The certificate cannot be issued until the candidate becomes eighteen years old.

Date of certificate.—This certificate will be issued only as a result of examinations taken in November, 1904, and thereafter. A candidate may take the examination at any appointed time or place, but a certificate shall be issued only after the candidate shall have made an engagement to teach, approved by the school commissioner.

2. ACADEMIC CERTIFICATE.

Term.—Certificates of this grade shall be issued for a term of two years and shall be limited to a particular school approved by the school commissioner which does not maintain an academic department.

Number of certificates.—But one certificate of this grade shall be granted to the same person.

Extension.—An academic certificate may be extended one year for each 18 credits earned while it is in force in examinations for State certificates, but not in Regents examinations.

Experience.—None is required.

Educational requirements.—A candidate must have completed a four year high school course and must have earned a Regents academic diploma. This certificate shall not be issued on the basis of examinations alone, as it is provided only for those who have regularly pursued a full course in the high schools and academies of the State. The examinations can be taken only in January and June and as they are reached in the course of study pursued by the candidate.

OTHER TEACHERS' CERTIFICATES.

For full information concerning teachers' certificates, *see* Handbook 7.

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10.	Mattioli, P. A.....	Communion, G.....
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14.	Wrangell, B.....	Arabesque, F.
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17.	Franz, R.....	Ave Maria, F.....
18.	Mendelssohn, F.....	Spring Song, G
19.	Campbell, J. E.....	Prelude, G.....
20.	Offenbach, J	Prelude, C.....
21.	Beaumont, P.....	Melody, F.....
22.	Mendelssohn, F.....	Nocturne, F.....
23.	Schumann, R.....	Offertory, G.....
24.	Chopin, F.....	Funeral March, A min.....
25.	Händel, G. F.....	Largo, G.....
26.	Mendelssohn, F.....	Andante, C.....

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27. Thomé, F. Melody, C.
 28. Bendel, F. Andante, G.
 29. Mendelssohn, F. Adagio, F.
 30. Mendelssohn, F. Andante, C.
 31. Händel, G. F. Andante, F.
 32. Händel, G. F. Dead March, "Saul," C.
 33. Hill, W. March, G.
 34. Vincent, C. March, F.
 35. Lefébure-Wély, L. Grand Offertory, G.
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This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years" rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

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| | | 2 | In the Month of May | |
| | | 3 | Child's Play | |
| | | 6 | Shepherd's Song | |
| | All from "Pianists' First and Second Year" | | | |
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| Biedermann, A. J |Op. 91, No. 2, "The Old Man in Leather," from "Pianists' First and Second Year" | | | |
| Burgmüller, F |Op. 100, Twenty-five Progressive Pieces | | | |
| | No. 1 | Candor | No. 5 | Innocence |
| | 2 | Arabesque | 7 | Clear Stream |
| | 3 | Pastoral | 10 | Delicate Flower |
| Ehmant, A |Thirty-six Melodic and Rhythmical Studies, Book I | | | |
| | No. 1 | Little Melody | No. 10 | Tyrolienne |
| | 2 | Variation of No. 1 | 11 | Swing Song |
| | 3 | Variation of No. 1 | 12 | Cantilene |
| | 4 | Variation of No. 1 | 13 | Consolation |
| | 5 | Waltz | 14 | Prelude |
| | 6 | Chase | 15 | Étude No. 1 |
| | 7 | Theme | 16 | Étude No. 2 |
| | 8 | Waltz | 17 | Étude No. 3 |
| | 9 | March | 18 | Étude No. 4 |
| | | | 19 | Divertissement |
| Gurlitt, C |Op. 74, Aus der Kinderwelt | | | |
| | No. 1 | Morning Song | No. 5 | Slumber Song |
| | 2 | The Friendless Child | 7 | Choral |
| | 3 | Cradle Song | | |
| Gurlitt, C |Op. 130, Thirty-five Easy Studies | | | |
| | No. 1 | Morning Greeting | No. 5 | Off to the Meadows |
| | 2 | Mischievous Boy | 6 | March of the Tin Soldiers |
| | 3 | The Gentle Maiden | 7 | In the Garden |
| | 4 | Prayer | 8 | Ländler |
| Hackh, O |Op. 230, No. 2, The Tin Soldier | | | |
| | | 5, | Barcarolle, "On the Sea" | |
| | Both from "Pianists' First and Second Year" | | | |
| Horvath, G |Op. 109, Twelve Characteristic Pieces without octaves | | | |
| | No. 1 | The Clown | No. 7 | Babe's Waltz |
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- 16 At the Pianoforte

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- Tschaikowsky, P.....German Song, from "Pianists' First and Second Year."
- Tschaikowsky, P.....Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."
- Von Wilm, N.....Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."
- Von Wilm, N... ..Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."
- Wait, Wm. B.....Normal Course of Pianoforte Technic.
- Westerhout, N.....Rondo d'Amour.
- Wolff, B.....Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."
- Wolff, B.....Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Atherton, F. P. Op. 198, Adoration.

Bach, J. S. All of previous year.

Bach, J. S. Twelve Little Preludes.

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| No. 3 | Vivace, D minor | No. 7 | Allegro, C minor |
| 4 | Moderato, D | 8 | Molto Moderato, D |
| 5 | Moderato, E | 11 | Allegro, F |
| 6 | Vivace, E minor | 12 | Allegretto, G minor |

Bach, J. S. Prelude No. 1 in C, from "Well-Tempered Clavichord,"
from "Pianists' First and Second Year."

Baumfelder, F. Op. 270, Kinderscenen.

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| No. 1. | Sandman Knocks. | No. 5. | Young Officer. |
| 2. | The Stork Has Come. | 7. | Setting Sun. |
| 3. | Old Ruin. | 8. | Grandma's Tale. |
| 4. | Vintage. | | |

Beethoven, L. Op. 33, Seven Bagatelles, No. 3, in F, Allegretto.

Beethoven, L. Album-Leaf, "Für Elise."

Beethoven, L. Op. 49, No. 2, Sonatina in G major.

Blakeslee, A. C. Op. 9, May Party Dance.

Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.

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| No. 22. | Barcarolle. | No. 24. | Swallow. |
| | No. 25. | | Chevaleresque. |

Clementi, M. Op. 36, Six Sonatinas.

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| No. 3 | in C, Spiritoso, Un poco adagio, Allegro. |
| 4 | in F, Allegro con Spirito, Andante, Rondo. |
| 5 | in G, Presto, Air Suisse, Rondo. |
| 6 | in D, Allegro con Spirito, Rondo. |

Due, F. Bric-à-Brac, Album Musical, Book III.

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| No. 10. | Rococo. | No. 17. | Vers Le Nord. |
| 11. | Le Chant D'Jneborg. | 18. | La Procession des Aïeux. |
| 12. | Le Lendemain. | 19. | Le Sentier. |
| 13. | Cheveux Blancs. | 20. | Pauvre Enfant. |
| 14. | La Vieille Amie. | 21. | Pourquoi. |
| 15. | Au Pis Aller. | 25. | Enfin. |
| 16. | Sans Intention. | 26. | Le Jour de l'an. |

Ehmant, A. Thirty-six Melodic and Rhythmical Studies, Book III.

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| No. 1. | Spring Song. | No. 4. | Melody. |
| 2. | Bohemian Dance. | 5. | Barcarolle. |
| 3. | Ballet Dance. | 6. | Romance. |

Eighty-two Hymn Tunes in various meters.

Engelmann, H. Op. 600, Melody of Love (4 hands).

Gade, N. Op. 36, Christmas Pieces.

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| No. 2. | Christmas Song. | No. 5. | Dance of Little Girls. |
| 4. | Boys' Merry-Go-Round. | 6. | Good Night. |

Giese, T. Op. 293, Six Melodious Pieces.

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| No. 1. Tarantelle. | No. 4. The Two Fisher-boys. |
| 2. Children's Feast. | 5. Gavotte. |
| 3. Grandmother's Song. | 6. Funeral March. |

Goldner, W. Gavotte Mignonne.

Grieg, E. Op. 12, Lyrical Pieces.

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| No. 1. Arietta. | No. 3. Watchman's Song. |
| 2. Waltz. | 8. Patriotic Song. |

Gurlitt, C. Op. 74, Aus der Kinderwelt.

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| No. 8. Merry Company. | No. 15. The Snow Man. |
| 10. The Bold Rider. | 17. The Ring Dance. |
| 11. The Doll's Dance. | 18. Sorrowful Hour. |
| 12. Under the Linden. | 20. The Gentle Child and the |
| 13. The Sick Little Brother. | Noisy Child. |

Gurlitt, C. Op. 130, Thirty-five Easy Studies.

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| No. 19. A Water Party. | No. 29. The Hunt. |
| 24. Menuetto. | 30. Song Without Words. |
| 25. Scherzo. | 32. A Loss. |
| 26. Impromptu. | 33. Youthful Courage. |
| 27. A Request. | 34. Hymn. |
| 28. Onward! | 35. Good Night. |

Handel, G. F. Fugue No. 2, from "Six Fugues."

Heins, C. Op. 194, Dance of the Sylphs.

Hiller, F. Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."

Jadassohn, A. Op. 17, No. 3, Children's Dance.

Kuhlau, F. Op. 20, No. 1, Sonatina in C.

Kullak, T. Op. 81, Scenes from Childhood.

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| No. 6. The Race. | No. 9. Spinning Song. |
| 7. The Angel in the Dream. | 10. The Ghost in the Chimney. |
| 8. The Nightingale. | 11. The Little Hunters. |
| | 12. The Little Rope Dancers. |

Lichner, H. Twelve Characteristic Pieces.

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| No. 4. After School. | No. 8. Scherzo. |
| 5. To the Playground. | 9. Polonaise. |
| 6. Solitude. | 10. Rondo. |
| 7. Elegy. | 11. Italian Romance. |
| | 12. Aria. |

Loeschhorn, A. Op. 96, Aus der Kinderwelt.

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| No. 6. The Cuckoo. | No. 9. A Dance. |
| 7. The Chase. | 10. The Little Soldier. |
| 8. Lullaby. | 11. In a Hurry. |

Löw, J. Cavatina, from "Pianists' First and Second Year."

MacDowell, E. A. Op. 51, Woodland Sketches.

- No. 1. To a Wild Rose.

Mendelssohn, F. Op. 72, Six Christmas Pieces.

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| No. 1. Allegro Non Troppo, G | No. 3. Allegretto, G |
| 2. Andante Sostenuto, E flat. | 4. Andante con Moto, D |

Mendelssohn, F. Songs Without Words.

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| No. 2. Regret. | No. 35. Shepherd's Complaint. |
| 6. Venetian Gondellied. | 37. Revery. |
| 12. Venetian Gondellied. | 41. The Return. |
| 16. Hope. | 44. Forsaken. |
| 22. Sadness of Soul. | 48. The Joyous Peasant. |
| 28. Morning Song. | 49. Gondoline. |

Mendelssohn, F. Wandering, from "Pianists' First and Second Year."

New York Point Hymn-Tune Book.

Ravina, H. Op. 86, Flattery, from "Pianists' First and Second Year."

Reinhold, H. Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."

Richmond, B. Dance of the Honey Bees, B flat.

Rubinstein, A. Aubade (Morning Serenade), E flat.

Schehlmann, L. From Fairy Land.

Schmoll, A. Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."

Schmoll, A. Op. 50, No. 24, Cymbals and Castanets, from "Pianists' First and Second Year."

Schubert, F. Op. 94, Moments Musicaux, No. 3.

Schumann, R. Op. 68, Album for the Young.

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| No. 11. Siciliano. | No. 28. Remembrance, Nov. 4, 1847. |
| 14. A Little Study. | 38. Winter Time, No. 1. |
| 15. Spring Song. | 41. Northern Song. |
| 17. Little Morning Wanderer. | 42. Figured Choral. |
| | 43. New Year's Song. |

Schytte, L. Op. 79, Twelve Miniaturen.

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| No. 1. Norwegischer Bauerntanz, | No. 2. Ein Traum. |
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Smith, S. "Dorothy," An Old English Dance.

Sousa, J. P. Liberty Bell March.

Suppé, F. Marche du Diable (4 hands).

Wait, Wm. B. Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S. All of previous years.

Bach, J. S. Fifteen Two-part Inventions.

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| No. 1. Allegro, C. | No. 13. Allegretto Tranquillo, A minor. |
| 4. Allegro, D minor. | 14. Moderato, B flat. |
| 6. Allegretto, E. | 15. Allegro non troppo, B minor. |

Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.

- No. 1. Aria, from Fourth Partita, D.
- 2. Aria, from Pentecost Cantata, F.
- 4. Bourrée, from Third Violoncello Suite, G.
- 5. Bourrée, from Trumpet Suite, D.
- 6. Bourrée, from Second Violin Sonata, G minor.
- 10. Gavotte, from Sixth Violoncello Suite, D.
- 11. Gigue, from First Partita, B flat.
- 12. Intrata, from Fifth Violoncello Suite, G minor.
- 13. Menuet, from First Partita, B flat.
- 14. Menuet, from Third French Suite, B minor.
- 15. Menuet, from First Violoncello Suite, D.
- 19. Rondo-Gavotte, from Sixth Violin Sonata, E.
- 20. Sarabande, from Fifth English Suite, E minor.
- 21. Sarabande, from First French Suite, D minor.

Bach, J. S. Gavotte, from G major suite. (Kullak Edition.)

Bach, J. S. Preambulum. (Kullak Edition.)

Bach, J. S. Bourrée in G major, from Fourth Violoncello Sonata.

Beaumont, P. Berceuse, "Slumber Sweetly."

Beaumont, P. Con Amore. Mélodie.

Beethoven, L. Op. 49, No. 1, Sonatina in G minor.

Beethoven, L. Op. 33, Seven Bagatelles.

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| No. 1. Andante grazioso, quasi | No. 4. Andante, A |
| Allegretto, E flat. | 6. Allegretto quasi Andante, D |
| 2. Scherzo, Allegro, C | |

Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.

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| No. 20. Tarantelle. | No. 23. Return. |
| 21. Harmony of the Angels. | |

Czerny, C. Op. 261, One Hundred and One Preparatory Lessons.

Due, F. Bric-à-Brac, Album Musical, Book III.

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| No. 9. La Noce. | No. 22. La Bagatelle. |
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Dvořák, A. Op. 101, No. 7, Humoreske.

Ehman, A. Thirty-six Melodic and Rhythmical Studies, Book IV.

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| No. 1. Water Nymph. | No. 4. Valse Melancholique. |
| 2. Elegy. | 5. May Dance. |
| 3. Méditation. | |

Engelmann, H. Op. 523, Diamond Medal March and Two-Step.

Eugene, M. C. Cupid's Garden, Intermezzo.

Geibel, A. Gavotte Allemande.

Goerdeler, R. Electric Flash Galop (4 hands).

Grieg, E. Op. 12, Lyrical Pieces.

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| No. 4. Elfin Dance. | No. 6. Norwegian Melody. |
| 5. Folk Song. | 7. Album-Leaf. |

Handel, G. F. Fugue No. 3, from "Six Fugues."

Handel, G. F. Fugue No. 4, from "Six Fugues."

Handel, G. F. Largo, G. Arr. by Wm. Mason.

Hewitt, H. D. With Wind and Tide March (4 hands).

- Hiller, F. Op. 56, Rhythmical Studies, Book I.
 No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time. No. 9. Andante Melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.
- Jensen, A. Op. 17, Scenes of Travel.
 No. 1. Greeting at Morn. No. 4. The Wayside Cross.
 3. The Mill.
- Kuhlau, F. E. Op. 55, No. 2, Sonatina in G.
 Kuhlau, F. E. Op. 55, No. 3, Sonatina in C.
- Lieurance, T. Valse Impromptu, A flat.
- Loeschhorn, A. Op. 96, Aus der Kinderwelt.
 No. 12. Good Night.
- MacClymont, W. E. Op. 11, No. 1, Sunflower Dance.
- MacDowell, E. A. Op. 51, Woodland Sketches:
 No. 5. From an Indian Lodge. No. 8. A Deserted Farm.
- Marks, E. F. Op. 27, Petite Valse de Ballet.
- Mendelssohn, F. Op. 16, No. 1, Fantasie or Caprice, A minor and A major.
- Mendelssohn, F. Op. 72, Six Christmas Pieces.
 No. 5. Allegro Assai, G minor No. 6. Vivace, F
- Mendelssohn, F. Songs Without Words.
 No. 1. Sweet Souvenir. No. 31. Meditation.
 7. Contemplation. 33. Song of the Pilgrim.
 13. Evening Star. 40. Elegie.
 18. Duetto. 42. Song of the Traveler.
 19. On the Seashore. 43. Belief.
 25. May Breezes. 46. Retrospection.
 27. Funeral March.
- Moszkowski, M. Op. 18, No. 1, Melody in F.
- Mozart, W. A. Sonata in C, No. 1, Schirmer Library Edition.
- New York Point Hymn-Tune Book.
- Paderewski, I. J. Op. 8, No. 3, Melody in B.
- Poldini, E. Waltzing Doll (Poupee Valsante).
- Raff, J. Op. 75, No. 1, Fleurette, G.
- Sapellnikoff, W. Op. 2, Petite Mazurka.
- Schubert, F. Scherzo, B flat.
- Schumann, R. Op. 68, Album for the Young.
 No. 12. Knight Rupert. No. 31. War Song.
 13. May Song. 32. Sheherazade.
 21. Lento con espressione. 33. Vintage Time.
 22. Roundelay. 34. Theme.
 23. Cavalry-piece. 35. Mignon.
 25. Echoes from the Theater. 36. Italian Sailors' Song.
 27. Canon. 37. Sailor's Song.
 29. Strange Man. 39. Winter Time, No. 2.
 30. Lento assai. 40. Little Fugue.
- Schytte, L. Op. 79, Twelve Miniaturen.
 No. 3. Am Fasching. No. 7. Maerschen.
 4. Der Troubadour.
- Schytte, L. Op. 23, No. 7, Slumber Song (Berceuse), G.
- Waddington, E. Op. 34, No. 1, The Witches' Patrol.
- Wait, Wm. B. Normal Course of Pianoforte Technic.
- Zitterbart, F. Romance, B flat.

FIFTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Fifteen Two-part Inventions.
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| No. 2. Allegro Moderato, C minor. | No. 9. Con Spirito, F minor. |
| 3. Vivace, D. | 10. Presto, G. |
| 5. Allegro Moderato, E flat. | 11. Allegro Moderato, G minor. |
| 7. Allegro, E minor. | 12. Allegro Giocoso, A. |
| 8. Vivace, F. | |
- Bach, J. S. Allemande, from G major suite, Kullak Edition.
- Bach, J. S. Courante, from G major suite, Kullak Edition.
- Bach, J. S. Bourrée, from G major suite, Kullak Edition.
- Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
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| No. 3. Bourrée, from Second English Suite, A minor. |
| 7. Gavotte, from Fifth French Suite, G. |
| 8. Gavotte, from Sixth English Suite, D minor. |
| 9. Gavotte, from Third English Suite, E minor. |
- Bach, J. S. Prelude and Fugue, No. 3, from the Well-Tempered Clavichord.
- Beethoven, L. Op. 14, No. 2, Sonata, G.
- Beethoven, L. Op. 33, Seven Bagatelles.
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| No. 5. Allegro ma non troppo, C. | No. 7. Presto, A flat. |
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- Bohm, C. Op. 213, Charge of the Uhlans, Grand Galop, Militaire (4 hands).
- Bohm, C. Op. 303, Fanfare, Rondo Militaire (4 hands).
- Chaminade, C. Album of Seventeen Pieces, Vol. I.
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| No. 8. Pièce Romantique..... | Op. 9.. | No. 1. |
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- Chopin, F. Op. 69, No. 1, Valse, No. 9, A flat (Posthumous).
- Chopin, F. Op. 9, No. 2, Nocturne, No. 2, E flat.
- Chopin, F. Op. 28, No. 3, Prelude, No. 3, G.
- Chopin, F. Op. 28, No. 15, Prelude, No. 15, D flat.
- Chopin, F. Op. 7, No. 3, Mazurka, No. 7, F minor.
- Cramer, J. B. Fifty Selected Studies (Von Bülow).
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| No. 1 in C, Allegro. |
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- Engelmann, H. Concert Polonaise (4 hands).
- Gaide, P. Op. 36, Dance of the Gnomes.
- Grieg, E. Op. 46, First Peer Gynt Suite.
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| No. 2. Death of Ase. |
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- Grieg, E. Op. 43, Lyrical Pieces.
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| No. 3. At Home. |
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- Handel, G. F. Fugue No. 5, from "Six Fugues."
- Handel, G. F. Fugue No. 6, from "Six Fugues."
- Heller, S. Op. 85, No. 2, Tarantelle.
- Heller, S. Op. 138, No. 9, Curious Story.
- Hiller, F. Op. 56, Rhythmical Studies, Book I.
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| No. 2. Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time. |
| 3. Andante grave, $\frac{5}{4}$ time. |
| 5. Andante un poco agitato, $\frac{4}{8}$ and $\frac{6}{8}$ time. |
- Jensen, A. Op. 17, Scenes of Travel.
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| No. 2. Joyous Rambling. | No. 6. Village Festival. |
| 5. Distant View. | |

- Chopin, F Op. 24, No. 3, Mazurka, No. 16, A flat.
Chopin, F Op. 69, No. 2, Valse, No. 10, in B minor.
Clementi, M..... Gradus ad Parnassum.
 No. 1, Veloce, C. No. 14, Vivace, E flat.
 2, Veloce, C. 20, Presto, F sharp minor.
 3, Allegro, C. 24, Presto, C.
 4, Veloce, G.
Cramer, J. B..... Fifty Selected Studies (Von Bülow).
 No. 7, Moderato con espressione, F Minor. No. 8, Allegro Brillante, C.
Grieg, E..... Op. 43, Lyrical Pieces.
 No. 2. Solitary Wanderer.
Haberbier, E..... A Spring Flower, Fruehlingserwachen.
Handel, G. F..... "Harmonious Blacksmith," theme with variations.
Hiller, F Op. 56, Book I, Rhythmical Studies.
 No. 6. Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time.
 No. 7. Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time.
 No. 8. Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time.
 No. 11. Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time.
 No. 12. Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time.
Holst, E..... Revel of the Witches (4 hands).
Holst, E..... On to the Battle, Marche Triomphale (4 hands).
Horvath, G Op. 84, No. 2, Waving Scarves.
Ketterer, E..... Op. 266, Saltarelle.
Kontski, A. de Op. 271, Polonaise.
Liadow, A..... Op. 32, Valse Badinage (The Musical Snuff-box).
Liebling, E Op. 33, Spring Song.
Lysberg, C. B..... Op. 51, La Baladine.
MacDowell, E. A..... Op. 51, Woodland Sketches.
 No. 4. In Autumn. No. 7. From Uncle Remus.
 9. By a Meadow Brook.
Martin, G. D..... La Ballerina.
Mendelssohn, F..... Songs Without Words.
 No. 3. Hunting Song. No. 26. The Departure.
 8. Without Repose. 30. Spring Song.
 10. Estray. 32. Lost Illusions.
 11. The Brook. 39. Delirium.
 15. The Poet's Harp.
Mendelssohn, F..... Op. 16, No. 2, Scherzo, E minor.
Merkel, G Op. 92, Tarantelle.
Mills, S. B Op. 31, Gavotte.
Moszkowski, M..... Op. 15, No. 1, Serenata.
Moszkowski, M..... In Tempo di Minuetto.
Moszkowski, M..... Op. 18, No. 2, Scherzino in F.
Nevin, E..... Op. 13, Water Scenes.
 No. 3. Water Nymph.
Offenbach, J..... Barcarolle, D, from the Opera, Tales of Hoffmann.
Ravina, H..... Op. 14, No. 1, Étude de Style.
Rubinstein, A..... Op. 44, No. 1, Romance in E flat.
Scarlatti, D..... Pastorale, E minor.

- Scharwenka, X.....Op. 3, No. 1, Polish Dance.
Schubert, F.....Op. 142, No. 2, Impromptu Allegretto, A flat.
Schubert-SchultzMinuet in D, from Quartet, No. 8.
Schumann, ROp. 28, No. 2, Romance, F sharp.
Schumann, ROp. 12, No. 3, "Warum?"
Wait, Wm. BNormal Course of Pianoforte Technic.

SEVENTH YEAR.

- Bach, J. S.....All of previous years.
- Bach, J. S.....Gigue from the G major suite, Kullak Edition.
- Bach, J. S.....Fugue from the Toccata in E minor, Kullak Edition.
- Bach, J. S.....Prelude in D, from Well-tempered Clavichord, No. 3, Tausig selected.
- Bach, J. S.....Fugue in D, from Well-tempered Clavichord, No. 3, Tausig selected.
- Bach, J. S.....Prelude in D minor, from Well-tempered Clavichord, No. 7, Tausig selected.
- Bach, J. S.....Fugue in D minor, from Well-tempered Clavichord, No. 7, Tausig selected.
- Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.
No. 18. Pr  ambule from Sixth Violin Sonata, E.
- Beethoven, L.....Op. 13, Sonata Path  tique, C minor.
- Chaminade, C.....Album of Seventeen Pieces, Vol. I, No. 1, S  r  nade, Op. 29.
- Chopin, F.....Op. 10, No. 1, Etude No. 1, C.
- Chopin, F.....Op. 40, No. 1, Polonaise, A major.
- Chopin, F.....Op. 50, No. 1, Mazurka No. 30, G major.
- Chopin, F.....Op. 64, No. 2, Valse No. 7, C sharp minor.
- Clementi, M.....Gradus ad Parnassum.
- No. 6. Allegro molto vivace, D. No. 13. Allegrissimo, F.
7. Vivace non troppo, A. 15. Allegrissimo, G.
8. Vivacissimo, F. 25. Molto Allegro, B flat.
11. Allegro, B.
- Grieg, E.....Op. 43, Lyrical Pieces.
- No. 4. Birdling. No. 5. Love-poem.
- Grieg, E.....Op. 46, First Peer Gynt Suite.
- No. 3. Anitra's Dance. No. 4. In the Hall of the Mountain King.
- Godard, B.....Op. 54, No. 2, Mazurka in B flat.
- Hiller, F.....Op. 56, Book I, Rhythmical Studies.
- No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
10. Allegro vivace e con grazia, in $\frac{1}{8}$ and $\frac{9}{8}$ time.
13. Allegro Energico, in $\frac{5}{4}$ and $\frac{4}{4}$ time.
- Horvath, G.....Op. 43, Book I, Melodic Octave Studies.
- No. 1. Veloce, G. No. 4. Allegro, E minor.
2. Moderato, C. 5. Moderato, A flat.
3. Allegretto, D. 6. Allegretto, F sharp.
- Karganoff, G.....Op. 27, By the Brookside.
- Litolff, H.....Spinning Song, A flat.

- MacDowell E. A Op. 51, Woodland Sketches.
 No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
Mendelssohn, F. Songs Without Words.
 No. 17. Passion. No. 21. Agitation.
 24. The Flight.
Mozart, W. A. Sonata in F, No. 6, Schirmer Library Edition.
Nevin, E. Op. 13, Water Scenes.
 No. 1. Dragon Fly. No. 5. Barcarolle.
Raff, J. Op. 75, No. 2, Fabliau (Fable).
Rubinstein, A. Op. 82, No. 7, Polka Bohème, G.
Schumann, R. Op. 21, No. 1, Novelette, F.
Schumann, G. Op. 11, Tarantelle.
Wait, Wm. B. Normal Course of Pianoforte Technic.

EIGHTH YEAR.

- Bach, J. S All of previous years.
- Bach, J. S Prelude in C minor from Well-tempered Clavichord, No. 2,
Tausig selected.
- Bach, J. S Fugue in C minor from Well-tempered Clavichord, No. 2,
Tausig selected.
- Beethoven, L Op. 26, Sonata, A flat.
- Brahms, J Hungarian Dances, No. 2, Allegro non assai, D minor.
- Chaminade, C Album of Seventeen Pieces, Vol. I.
No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
9. Gavotte, Op. 9, No. 2.
- Chopin, F Op. 29, No. 1, Impromptu, A flat.
- Chopin, F Op. 37, No. 2, Nocturne No. 12, G major.
- Chopin, F Op. 10, No. 5, Étude No. 1, G flat.
- Chopin, F Op. 42, Grande Valse No. 5, A flat.
- Chopin, F Op. 34, No. 1, Valse Brillante No. 2, A flat.
- Chopin, F Op. 34, No. 3, Valse Brillante No. 4, F major.
- Chopin-Liszt Op. 74, No. 2, Polish song, Maiden's Wish.
- Clementi, M Gradus ad Parnassum.
No. 5, Bizziarria Vivace, C. No. 22, Allegro con fuoco, B.
9, Presto, A minor. 23, Veloce, E minor.
16, Molto Allegro, G. 26, Allegro Vigoroso, F.
19, Presto, A minor. 27, Allegro, E.
- Grieg, E Op. 43, Lyrical Pieces.
No. 1. Butterfly.
- Grieg, E Op. 46, First Peer Gynt Suite.
No. 1, Morning-Mood.
- Larregla, J Coquetuela. Mazurka.
- Liszt, F Hungarian Rhapsodie, No. 2 (4 hands).
- Liszt, F Liebesträume (Dreams of Love).
No. 2 in E, Quasi Lento, abbandonandosi.
- Lysberg, C. B Op. 34, La Fontaine, Idylle.
- MacDowell, E. A Op. 46, No. 2, Moto Perpetuo, A flat.

- Mendelssohn, F. Songs Without Words.
 No. 34. Spinning Song.
- Moschelles, I Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 1, Allegro Moderato, C.
 3, Allegro Brillante (Wind study), G.
 4, Sostenuto e con tranquill'ezza, E.
 6, Allegro giocoso, D minor.
- Raff, J Op. 99, No. 1, Tarantella, A minor.
- Rheinberger, J Op. 5, No. 1, The Chase, Impromptu.
- Schubert, F Op. 90, No. 4, Impromptu, Allegretto, A flat.
- Schubert, F Op. 142, No. 3, Impromptu, Andante con variazione, B flat.
- Schubert-Liszt La Sérénade, D minor.
- Schuett, E Op. 16, No. 1, Étude Mignonne.
- Schumann, R Op. 12, No. 4, Grilleu (Whims).
- Schumann, R Op. 82, No. 7, Bird as a Prophet, from "Forest Scenes."
- Wagner, R Magic Fire Music from Die Walküre (4 hands).
- Wait, Wm. B Normal Course of Pianoforte Technic.

NINTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Prelude and Fugue in G, from the Well-tempered
 Clavichord. No. 10. Tausig selected.
- Beethoven, L. Op. 28, Sonata Pastorale in D. (In preparation.)
- Chaminade, C Album of Seventeen Pieces, Vol. I.
 No. 3. Air de Ballet, Op. 30.
 4. Pas des Amphores, Air de Ballet.
 5. Callirhoë, Air de Ballet.
 6. Lolita, Caprice Espagnol, Op. 54.
- Chopin, F Op. 38, Ballade No. 2, F major.
- Chopin, F Op. 47, Ballade No. 3, A flat.
- Chopin, F Op. 25, No. 9, Étude No. 21, G flat.
- Chopin, F Op. 66 (Posthumous), Fantasia Impromptu, C sharp minor.
- Chopin, F Op. 26, No. 1, Polonaise, C sharp minor.
- Clementi, M Gradus ad Parnassum.
 No. 10. Allegretto con espressione, B flat.
 12. Allegro con molto brio, C.
 17. Vivacissimo, D.
 18. Presto non troppo, A.
 21. Allegro, F minor.
 28. Veloce, E flat.
 29. Allegro con spirito, A flat.
- Grieg, E. Op. 43, Lyrical Pieces.
 No. 6. To Spring.
- Liszt, F Liebesträume (Dreams of Love).
 No. 3 in A flat, Poco Allegro, con affetto.
- MacDowell, E. A. Op. 17, No. 2, Hexentanz (Witches' Dance).

- MacDowell, E. A. Op. 18, No. 2, Humoresque.
 Mendelssohn, F. Op. 14, Rondo Capriccioso.
 Moschelles, I. Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 11 in E flat, Allegro maestoso e patetico.
 12 in B flat minor, Agitato.
 Raff, J. Op. 157, No. 2, La Fileuse.
 Wait, Wm. B. Normal Course of Pianoforte Technic.

TENTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Chromatic Fantasia and Fugue, D minor. (Von Bülow Edition.) Schirmer Lib. Ed., Vol. 22.
 Bach, J. S. Prelude and Fugue, A minor. Schirmer Library Edition, Vol. 22.
 Beethoven, L. Op. 120, Thirty-three variations on a waltz by Diabelli.
 Brahms, J. Op. 24, Variations on a fugue from a theme by Handel.
 Chopin, F. Op. 35, Sonata, in B flat minor.
 Schumann, R. Op. 13, Twelve Symphonic Études in the form of variations, with Appendix of 4 Vars. Posthumous. Schirmer Lib. Ed., Vol. 96.
 Wagner-Liszt. Transcription of Spinning Song from "Flying Dutchman."
 Wait, Wm. B. Normal Course of Pianoforte Technic.
 Weber, C. M. von. Perpetual Movement, Rondo, C; from Sonata Op. 24.

SEVENTY-SIXTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK

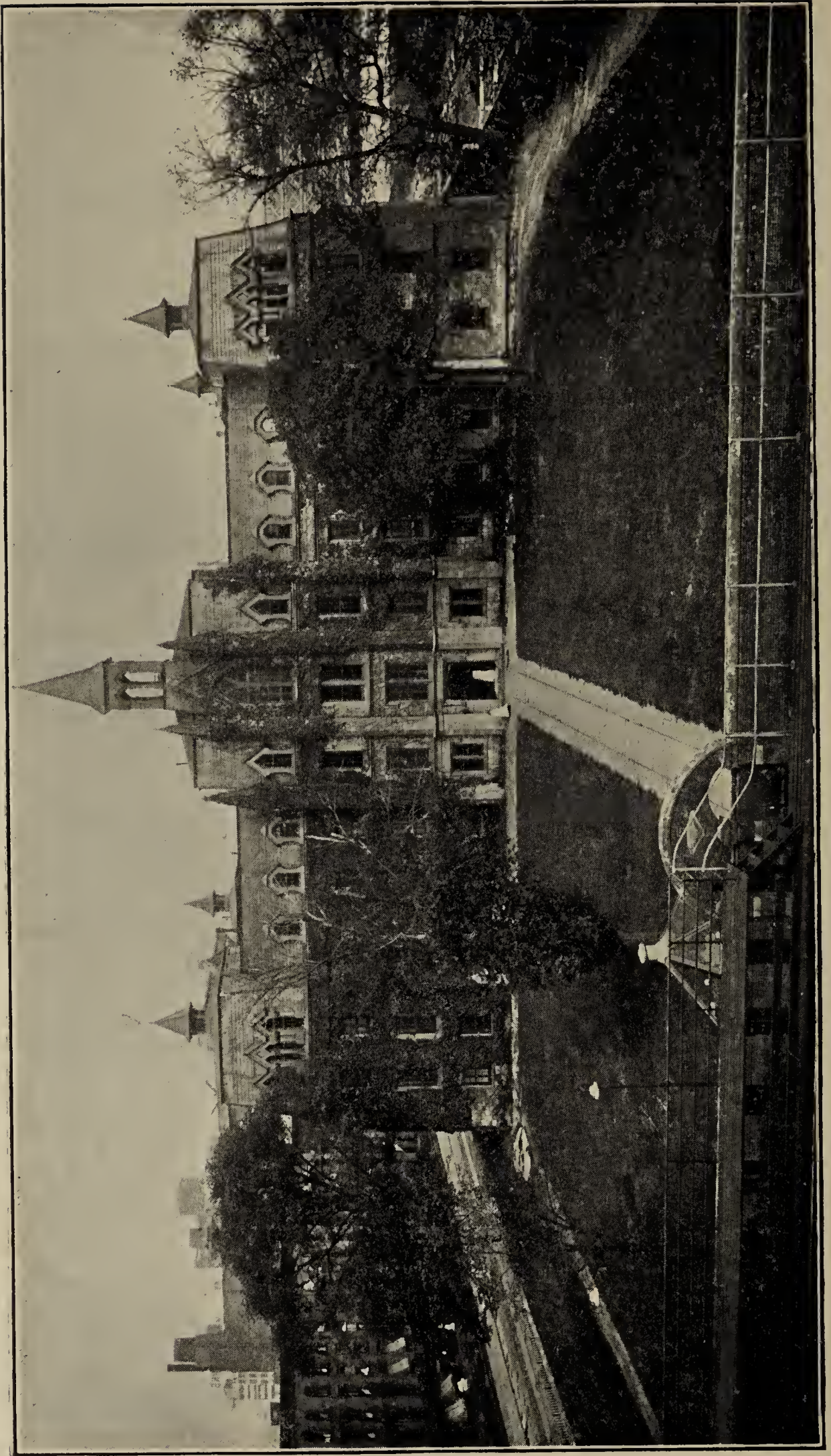
INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1911.

Lux Oritur :

“And I will bring the blind by a way that they knew not ; I will lead them in paths that they have not known ; I will make darkness light before them.”—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1912



THE FRONT OF THE INSTITUTION.

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....	1831-1845	Blakeman, Wm. N., M.D. {	1837-1839 1841
Averill, Herman	1831-1832	Wood, Isaac, M.D	1837-1859
Bolton, Curtis	1831-1835	Hart, Joseph C.....	1837-1840
Donaldson, James	1831-1832	Holmes, Curtis	1837-1838
Bogert, Henry K.....	1831-1832	Roome, Edward	1837-1845
Remsen, Henry.....	1831-1832	Seton, Samuel W	1837
Stuyvesant, John R	1831-1840	Gracie, Robert.....	1838-1861
Price, Thompson.....	1831-1840	Demilt, Samuel.....	1838
Ketchum, Morris	1831-1837	Hart, James H.....	1839
Miller, Sylvanus	1831-1832	Murray, Robert J	1839-1858
Crosby, William B.....	1831-1833	Schermerhorn, Peter Augustus.	1839-1845
Lee, Gideon.....	1831-1836	Tallmadge, Henry F.....	1839-1841
Ketchum, Hiram.....	1831-1838	Thompson, Martin E.....	1839
Wood, Samuel.....	1831-1836	Moore, Clement C	1840-1850
Jenkins, Thomas W.....	1831-1836	Olyphant, D. W. C.....	1840
Thomas, Henry.....	1831-1834	Averill, Augustine	1840
Nevins, Rufus L.....	1831-1832	Beers, Cyrenius.....	1841-1853
Beers, Joseph D.....	1831-1832	Suydam, Lambert	1841-1842
Mott, Samuel F.....	1831	Holmes, Silas	1841-1842
Patterson, Matthew C	1831-1833	Case, Robert L.....	1841-1861
Russ, John D., M.D	1833-1834	Crosby, John P.....	1841-1859
Dwight, Theodore	1833-1837	Collins, Stacey B.....	1841
Brown, Silas.....	1833-1859	Schermerhorn, E. H.....	1841-1842
Hagg, John P.....	1833	Marsh, James.....	1842-1852
Spring, George	1833-1835	Murray, Hamilton.....	1842-1847
Walker, John W.....	1833-1839	Walsh, A. R.....	1842-1850
Miller, Franklin	1833-1835	Wood, John	1842-1850
Steel, Jonathan D.....	1833	Jones, Edward.....	1843-1850
Allen, Moses	1834	Whittemore, William T.....	1843-1845
Lyons, Stephen.....	1834-1836	Smith, Floyd	1844-1848
Dissosway, Gabriel P.....	1834-1836	Dean, Nicholas	1844-1848
Phelps, Anson G.....	1834-1855	Jones, William P.....	1846-1849
Crosby, William H.....	1835	Thurston, William R.....	1846-1851
Hoyt, Charles	1835-1839	Sheldon, Henry.....	1846-1854
Oakley, Charles.....	1835	King, John A.....	1848-1854
Titus, Peter S.....	1836	Schell, Augustus.....	1849-1883
Allen, George F.....	{ 1836-1839 1841-1862	Day, Mahlon	1849-1854
Trulock, Joseph	1836-1840	Adams, George F.....	{ 1850-1859 1865
Mandeville, William.....	1836-1837	Adams, John G.....	1851-1858
Chandler, Adoniram.....	1836	Ogden, Gouverneur M.....	1851-1857
Cushman, D. Alonzo	1837-1843		

Cobb, James N	1851-1858	Hoffman, William B.....	1868-1879
Beadle, Edward L.....	1851-1862	Gerard, James W	1869-1873
Wood, Edward	1852-1861	Schermerhorn, F. Augs.....	1870-1910
Ogden, John D., M.D.....	1853-1855	Marié, Peter.....	1870-1903
Craven, Alfred W.....	1854-1861	Rhoades, J. Harsen.....	1869-1872
Olyphant, G. T.....	1855-1857	Rhineland, Frederick W...1874-1904	
Abbatt, William M.....	1855-1857	Sheldon, Frederick.....	1874-1906
Noyes, William Curtis.....	1855-1859	Robbins, Chandler	1875-1904
Dumont, William	1856-1862	Strong, Charles E.....	1875-1881
Warren, James	1856-1859	Schuyler, Philip.....	1878-1898
Cammann, George P., M.D..	1858	Prime, Temple.....	1878-1887
Rutherford, Lewis M.....	1858-1861	Kane, John I.....	1881-1911
Van Rensselaer, Henry.....	1858-1860	King, Edward.....	1884-1893
Hone, Robert S.....	1859-1891	Schell, Edward	1885-1893
Tomes, Francis	1859-1860	Bronson, Frederick	1888-1900
Norton, Charles B	1859-1861	Kingsland, Ambrose C.....	1889-1890
Church, William H., M.D...	1859-1864	Robbins, George A.....	1889-1895
Hutchins, Waldo.....	1860-1867	Kissel, Gustav E.....	1891-1911
Tuckerman, Charles K.....	1860-1867	Bowers, John M.....	1891-1906
Kennedy, James Lenox.....	1860-1864	Peabody, George L., M.D....	1891-1911
Travers, William R	1860	Marshall, Charles H.....	1892-1911
Tompkins, Daniel H	1860-1874	Smith, Gouverneur M., M.D..	1893-1898
Aspinwall, J. Lloyd.....	1860-1861	Davis, Howland	1894-1911
Suydam, D. Lydig	1861-1884	Duer, William A.....	1894-1905
Daly, Charles P.....	1861	Hamilton, William G.....	1894-1905
Hosack, Nathaniel P	1862-1876	Appleton, William W.....	1896-1911
Grafton, Joseph.....	1862-1872	Tappen, Frederick D.....	1897-1901
Myers, T. Bailey.....	1862-1887	Armstrong, D. Maitland....	1898-1911
Edgar, Newbold.....	{ 1862-1864 1868	Wheelock, George G., M.D..	1898-1907
Donnelly, Edward C.....	1862-1864	Fairchild, Charles S.....	1898-1906
Lord, James Cooper	1862-1864	Soley, James Russell.....	1900-1911
Schermerhorn, Alfred	{ 1862-1865 1867-1868	Winthrop, Egerton L., Jr...1901-1911	
Irving, John Treat	1863-1896	Wickersham, George W.....	1902-1909
Brown, John Crosby	1862-1864	Foster, Frederic De Peyster .	1903-1911
Van Rensselaer, Alex	{ 1862-1865 1867-1877	Rhineland, Thomas N.....	1905-1911
Potter, Clarkson N.....	1863-1866	McIlvaine, Tompkins	1905-1911
McLean, James M	1863-1890	Godkin, Lawrence.....	1905-1909
Clift, Smith.....	1865-1893	Derby, Richard H., M.D....	1906-1907
Hoffman, Charles B.....	1865-1868	Borland, J. Nelson.....	1907-1911
Emmet, Thos. Addis, M.D...	1865-1866	Montant, August P.....	1907-1909
Whitewright, William	1866-1898	Rhoades, J. Harsen, 2d	1907-1911
Schermerhorn, Wm. C.....	1866-1901	Tucker, Samuel Auchmuty...1907-1911	
De Rahm, Charles	1866-1890	Hone, Robert G.....	1908-1911
Hilton, Henry	1866	Knapp, Arnold, M.D.....	1909-1911
Burrill, John E	1866-1867	Blagden, Linzee	1910-1911
Stout, Francis A.....	1867-1892	De Gersdorff, Carl A	1910-1911
Butterfield, Daniel	1868	Glyn, William E.....	1911
		Partridge, E. S., M. D.....	1911
		Dix, John A.....	1911

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,
IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	De Gersdorff, Carl A.....	1910-1911
Ackerly, Samuel, M.D.....	1831-1845	Demilt, Samuel	1838
Adams, John G., M.D.....	1851-1858	De Rahm, Charles.....	1866-1890
Allen, George F.....	{ 1836-1839	Derby, Richard H., M. D....	1906-1907
	{ 1841-1862	Dissosway, Gabriel P.....	1834-1836
Allen, Moses.....	1834	Dix, John A.....	1911
Appleton, William W.....	1896-1911	Donaldson, James.....	1831-1832
Armstrong, D. Maitland.....	1898-1911	Donnelly, Edward C.....	1862-1864
Aspinwall, J. Lloyd.....	1860-1861	Duer, William A.....	1894-1905
Averill, Augustine.....	1840	Dumont, William.....	1856-1862
Averill, Herman.....	1831-1832	Dwight, Theodore	1833-1837
Beadle, Edward L.....	1851-1862	Edgar, Newbold.....	{ 1862-1864
Beers, Cyrenius.....	1841-1853		{ 1868
Beers, Joseph D	1831-1832	Emmet, Thos. Addis, M.D....	1865-1866
Blagden, Linzee.....	1910-1911	Fairchild, Charles S.....	1898-1906
Blakeman, Wm. N., M.D. {	1837-1839	Foster, Frederic De Peyster..	1903-1911
	{ 1841	Gerard, James W.....	1869-1873
Bogert, Henry K	1831-1832	Glyn, William E.....	1911
Bolton, Curtis	1831-1835	Godkin, Lawrence.....	1905-1909
Borland, J. Nelson.....	1907-1911	Gracie, Robert.....	1838-1861
Bowers, John M.....	1891-1906	Grafton, Joseph.....	1862-1872
Bronson, Frederick	1888-1900	Hagg, John P	1833
Brown, John Crosby	1862-1864	Hamilton, William G.....	1894-1905
Brown, Silas	1833-1859	Hart, James H	1839
Burrill, John E.....	1866-1867	Hart, Joseph C	1837-1840
Butterfield, Daniel	1868	Hilton, Henry.....	1866
Cammann, George P., M.D..	1858	Hoffman, Charles B.....	1865-1868
Case, Robert L	1841-1861	Hoffman, William B.....	1868-1879
Chandler, Adoniram.....	1836	Holmes, Curtis	1837-1838
Church, William H., M.D..	1859-1864	Holmes, Silas.....	1841-1842
Clift, Smith.....	1865-1893	Hone, Robert G	1908-1911
Cobb, James N.....	1851-1858	Hone, Robert S.....	1859-1891
Collins, Stacey B.....	1841	Hosack, Nathaniel P.....	1862-1876
Craven, Alfred W.....	1854-1861	Hoyt, Charles	1835-1839
Crosby, John P	1841-1859	Hutchins, Waldo	1860-1867
Crosby, William B.....	1831-1833	Irving, John Treat	1863-1896
Crosby, William H.....	1835	Jenkins, Thomas W	1831-1836
Cushman, D. Alonzo.....	1837-1843	Jones, Edward	1843-1850
Daly, Charles P.....	1861	Jones, George F.....	{ 1850-1859
Davis, Howland	1894-1911		{ 1865
Day, Mahlon	1849-1854	Jones, William P.....	1846-1849
Dean, Nicholas.....	1844-1848	Kane, John I.....	1881-1911
		Kennedy, James Lenox.....	1860-1864

- Ketchum, Hiram.....1831-1838
 Ketchum, Morris1831-1837
 King, Edward1884-1893
 King, John A.....1848-1854
 Kingsland, Ambrose C.....1889-1890
 Kissel, Gustav E.....1891-1911
 Knapp, Arnold, M.D.....1909-1911
 Lee, Gideon.....1831-1836
 Lord, James Cooper.....1862-1864
 Lyons, Stephen.....1834-1836
 Mandeville, William.....1836-1837
 Marié, Peter.....1870-1903
 Marsh, James.....1842-1852
 Marshall, Charles H.....1892-1911
 McIlvaine, Tompkins.....1905-1911
 McLean, James M.....1863-1890
 Miller, Franklin1833-1835
 Miller, Sylvanus1831-1832
 Montant, August P.....1907-1909
 Moore, Clement C.....1840-1850
 Mott, Samuel F.....1831
 Murray, Hamilton1842-1847
 Murray, Robert J.....1839-1858
 Myers, T. Bailey.....1862-1887
 Nevins, Rufus L.....1831-1832
 Norton, Charles B.....1859-1861
 Noyes, William Curtis.....1855-1859
 Oakley, Charles.....1835
 Ogden, Gouverneur M.....1851-1857
 Ogden, John D., M.D.....1853-1855
 Olyphant, D. W. C.....1840
 Olyphant, G. T.....1855-1857
 Partridge, E. S., M.D.....1911
 Patterson, Matthew C.....1831-1833
 Peabody, George L., M.D...1891-1911
 Phelps, Anson G.....1834-1855
 Potter, Clarkson N.....1863-1866
 Price, Thompson.....1831-1840
 Prime, Temple.....1878-1887
 Remsen, Henry.....1831-1832
 Rhineland, Frederick W...1874-1904
 Rhineland, Thomas N.....1905-1911
 Rhoades, J. Harsen.....1869-1872
 Rhoades, J. Harsen, 2d.....1907-1911
 Robbins, Chandler.....1875-1904
 Robbins, George A.....1889-1895
 Roome, Edward1837-1845
 Russ, John D., M.D.....1833-1834
 Rutherford, Lewis M.....1858-1861
 Schell, Augustus.....1849-1883
 Schell, Edward1885-1893
 Schermerhorn, Alfred.... } 1862-1865
 } 1867-1868
 Schermerhorn, E. H1841-1842
 Schermerhorn, F. Augs.....1870-1911
 Schermerhorn, Peter Augs...1839-1845
 Schermerhorn, William C....1866-1901
 Schuyler, Philip.....1878-1898
 Seton, Samuel W.....1837
 Sheldon, Frederick.....1874-1906
 Sheldon, Henry.....1846-1854
 Smith, Floyd.....1844-1848
 Smith, Gouverneur M., M.D..1893-1898
 Soley, James Russell.....1900-1911
 Spring, George1833-1835
 Steel, Jonathan D.....1833
 Stout, Francis A.....1867-1892
 Strong, Charles E.....1875-1887
 Stuyvesant, John R.....1831-1840
 Suydam, D. Lydig1861-1884
 Suydam, Lambert.....1841-1842
 Tallmadge, Henry F1839-1841
 Tappen, Frederick D.....1897-1901
 Thomas, Henry.....1831-1834
 Thompson, Martin E.....1839
 Thurston, William R.....1846-1851
 Titus, Peter S.....1836
 Tomes, Francis.....1859-1860
 Tompkins, Daniel H.....1860-1874
 Travers, William R.....1860
 Trulock, Joseph.....1836-1840
 Tucker, Samuel Auchmuty...1907-1911
 Tuckerman, Charles K.....1860-1867
 Van Rensselaer, Alex.... } 1862-1865
 } 1867-1877
 Van Rensselaer, Henry.....1858-1860
 Walker, John W.....1833-1839
 Walsh, A. R.....1842-1850
 Warren, James.....1856-1859
 Wheelock, George G., M.D..1898-1907
 Whitewright, William.....1866-1898
 Whittemore, William T.....1843-1845
 Wickersham, George W.....1902-1909
 Winthrop, Egerton L., Jr...1901-1911
 Wood, Edward.....1852-1861
 Wood, Isaac, M.D.....1837-1859
 Wood, John.....1842-1850
 Wood, Samuel.....1831-1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	McLean, James M.....	1888-1890
Phelps, Anson G.....	1843-1853	Irving, John Treat.....	1891-1895
Wood, Isaac, M.D.....	1854-1859	Schermerhorn, William C....	1896-1901
Allen, George F.....	1860-1862	Schermerhorn, F. Augs.....	1901-1909
Schell, Augustus.....	1863-1883	Davis, Howland.....	1909-1911
Hone, Robert S.....	1884-1887		

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marié, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883	Peabody, George L., M.D...	1907-1911

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1909
Kennedy, James Lenox.....	1863-1864	Foster, Frederic De Peyster..	1909-1911

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Hone, Robert S.....	1860-1862
Russ, John D., M.D.....	1833-1834	Brown, John Crosby.....	1863
Crosby, William H.....	1835	Myers, T. Bailey.....	1864-1883
Allen, George F.....	{ 1836-1839	Schermerhorn, F. Augs.....	1884-1901
	{ 1841-1859	Marshall, Charles H.....	1901-1911

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1911
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D..... 1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.



Painted by W. T. Smedley.

F. AUGUSTUS SCHERMERHORN.

Manager, . . . 1870-1910.
Recording Secretary, 1884-1901.
President, . . . 1901-1909.

Presented to The New York Institution for the Blind by Mr. Schermerhorn, at the request of the
Board of Managers.

BOARD OF MANAGERS.

1911.

	<i>Terms of continuous service.</i>
F. AUGUSTUS SCHERMERHORN *	Since 1870
JOHN I. KANE	" 1881
GUSTAV E. KISSEL †	" 1891
GEORGE L. PEABODY, M.D.	" 1891
CHARLES H. MARSHALL	" 1892
HOWLAND DAVIS	" 1894
WILLIAM W. APPLETON	" 1896
D. MAITLAND ARMSTRONG	" 1898
JAMES RUSSELL SOLEY ‡	" 1901
EGERTON L. WINTHROP, JR. §	" 1901
FREDERIC DE PEYSTER FOSTER	" 1902
THOMAS N. RHINELANDER	" 1905
TOMPKINS MCILVAINE || . . . . .	" 1905
J. NELSON BORLAND	" 1907
J. HARSEN RHOADES	" 1907
SAMUEL AUCHMUTY TUCKER	" 1907
ROBERT G. HONE	" 1908
ARNOLD KNAPP, M.D.	" 1909
LINZEE BLAGDEN	" 1910
CARL A. DE GERSDORFF	" 1910
WILLIAM E. GLYN §	" 1911
E. L. PARTRIDGE, M.D. ¶	" 1911
JOHN A. DIX ¶	" 1911

* Resigned December 7, 1910. † Died April 10, 1911. ‡ Died September 11, 1911.

§ Resigned March 1, 1911. § Appointed January 4, 1911. ¶ Appointed May 3, 1911.

OFFICERS OF THE BOARD.

HOWLAND DAVIS	<i>President</i>
GEORGE L. PEABODY, M.D.	<i>Vice-President</i>
CHARLES H. MARSHALL	<i>Recording Secretary</i>
WILLIAM W. APPLETON	<i>Corresponding Secretary</i>
FREDERIC DE PEYSTER FOSTER	<i>Treasurer</i>

STANDING COMMITTEES.

Committee on Finance.

GUSTAV E. KISSEL	J. HARSEN RHOADES.
THOMAS N. RHINELANDER	J. NELSON BORLAND

Committee on Supplies, Repairs and Improvements.

JOHN I. KANE	J. NELSON BORLAND
CHARLES H. MARSHALL	ROBERT G. HONÉ
LINZEE BLAGDEN	

Committee on Education.

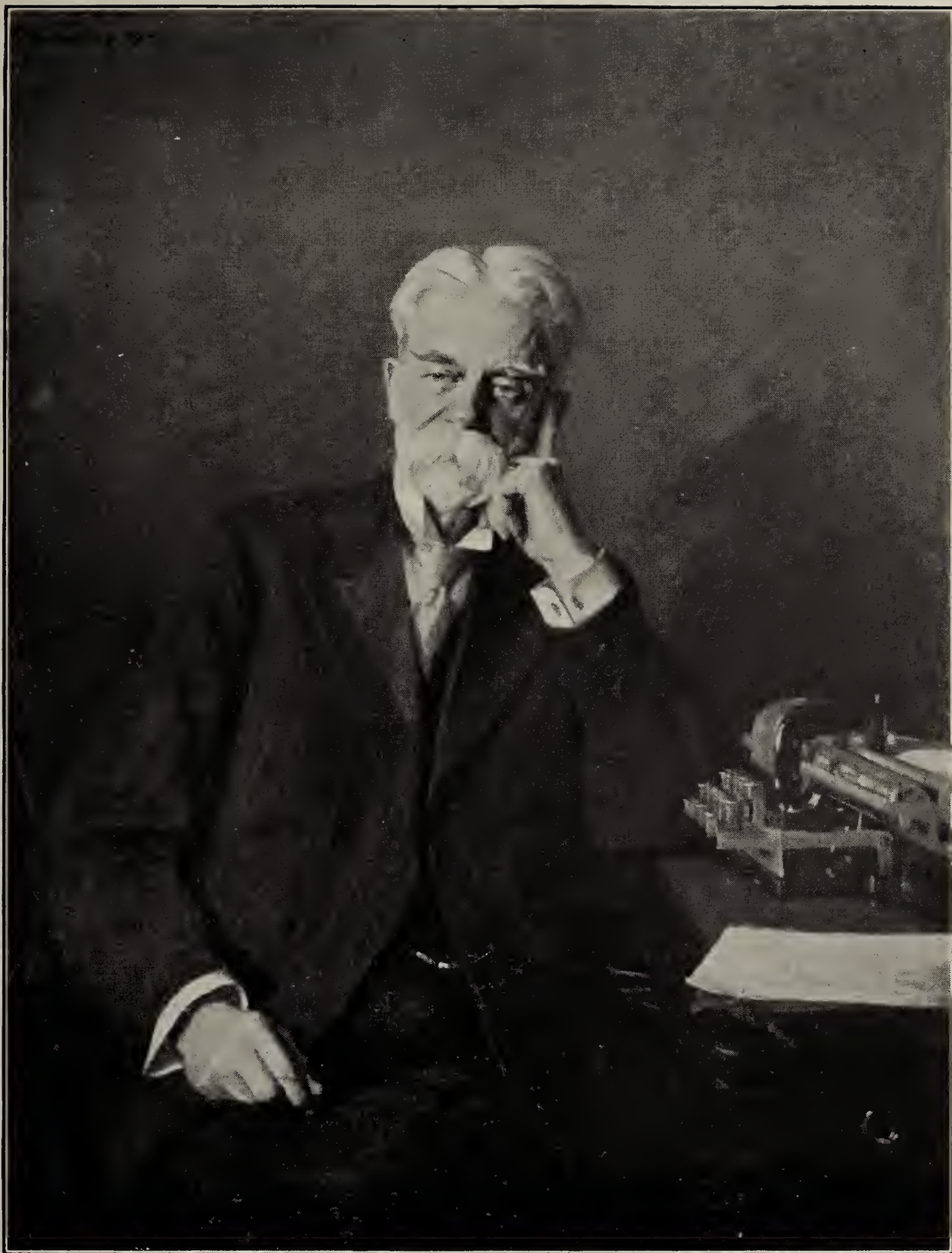
GEORGE L. PEABODY, M.D.	SAMUEL AUCHMUTY TUCKER
WILLIAM W. APPLETON	E. L. PARTRIDGE, M.D.

Committee on Manual Training.

D. MAITLAND ARMSTRONG	CARL A. DE GERSDORFF
ARNOLD KNAPP, M.D.	JOHN A. DIX

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)



Painted by W. T. Smedley.

WILLIAM B. WAIT.

Principal, . . . 1863-1905.
Principal emeritus, . 1905-

Presented to the Institution by F. Augustus Schermerhorn.

FACULTY.

WILLIAM B. WAIT	.	.	.	<i>Emeritus Principal</i>
EVERETT B. TEWKSBURY	.	.	.	<i>Principal</i>

Literary Department.

MARY B. SCHOONMAKER	EMMA R. BRUSH
MARGARET A. MACANN	A. INEZ ELY
PAULINE M. WEIMAR	HELEN E. WARREN
HARRIET M. GLOVER	CHESTER E. TAYLOR
JESSIE E. SHEPARD	KARL S. WELLS

ANDREW M. CHILD, JR.

Music Department.

HANNAH A. BABCOCK, <i>Director</i>	GERTRUDE L. MARTIN
PAULINE FARRINGTON	L. JOSEPHINE BOYNTON
MARY BRUCE ALLEN	F. HENRY TSCHUDI

Tuning.

ROBERT J. HARVEY

Kindergarten.

ANNE R. SMITH

Manual Training and Home Science.

FRANCES A. WARD, <i>Head of Girls' Department</i>	
MARY C. MILLER	MARY B. SCHOONMAKER
PAULINE M. WEIMAR	RUDOLPH MUSSEHL
DANIEL MCCLINTOCK	

Physical Training.

MARY FLORENCE PERHAM

JESSE F. WILLIAMS

 DWIGHT L. HUBBARD, M.D. - *Attending Physician*

 ERNESTINE SENIOR - - - - - *Matron*

Seventy-Sixth Annual Report.

*To the Honorable the Legislature
of the State of New York:*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the fiscal year ending September 30, 1911.

The following is a summary of the receipts and disbursements for the year :

CURRENT ACCOUNT.

Balance September 30, 1910.....	\$4,663.48	
Current receipts	105,818.34	
	<hr/>	\$110,481.82
Current expenditures	\$104,733.59	
Cash balance September 30, 1911	5,748.23	
	<hr/>	\$110,481.82

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1910.....	\$30,388.13	
Interest (bonds and mortgages).....	9,143.38	
Interest, funds on deposit.....	1,148.75	
Real estate	85,177.50	
Interest on awards for land.....	10,231.81	
Mortgage paid off.....	64,657.89	
Debenture bond.....	756.00	
	<hr/>	\$201,503.46

Payments—

Taxes.....	\$2,724.74	
Transferred to current account for current expense..	21,000.00	
Real estate	5,901.94	
Legal expense.....	22,411.89	
Bond and mortgage paid off.....	100,000.00	
Interest (bond and mortgage)	5,975.22	
Transferred for new typewriters	1,120.00	
Balance September 30, 1911.....	42,369.67	
	<hr/>	\$201,503.46

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1910.....	\$1,318.08	
Interest	39.13	
	<hr/>	\$1,357.21

Payments—

Balance September 30, 1911.....		\$1,357.21
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LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1910	\$27,481.37	
Miller mortgages, \$98,950, less mortgage paid, \$3,300.....	95,650.00	
	<hr/>	\$123,131.37

Receipts—

Interest received	\$5,433.84	
Donations	110.00	
	<hr/>	5,543.84

\$128,675.21

Payments—

New press	\$4,360 58	
Legal expense	93.00	
Music and instruction.....	5,620.34	
Balance, cash September 30, 1911.....	22,951.29	
Miller mortgages.....	95,650.00	
	<hr/>	\$128,675.21

PRINCIPAL FUND.

Receipts—

Balance September 30, 1910	\$1,396.24	
Interest	34.96	
	<hr/>	\$1,431.20

Payments—

Balance September 30, 1911.....		\$1,431.20
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From time to time, beginning in eighteen hundred and thirty-six, the Institution has been in receipt of legacies and donations, which the Managers have set apart in the Legacy Fund.

The following is a list of the gifts so received, with the names of the givers :

Miles R. Burke.....	\$2,000.00	Madam Jumel.....	\$5,000.00
Jane Van Cortland.....	300.00	Mrs. Steers	34.66
Isaac Bullard.....	101.66	Thomas Garner.....	1,410.00
Elizabeth Bayley.....	100.00	Elizabeth Magee.....	534.00
John Jacob Astor.....	5,000.00	Chauncey and Henry Rose..	5,000 00
William Bean.....	500.00	John J. Phelps	2,350.00
Peter G. Stuyvesant.....	3,000.00	Rebecca Elting.....	100.00
John Horsburgh.....	5,000.00	Gerard Martins.....	500.00
Elizabeth Demilt.....	5,000.00	Regina Horstein.....	250.00
Sarah Demilt.....	2,000.00	John Alstyne.....	10,320.44
C. D. Betts.....	40.00	Elizabeth and Sarah Wooley.	5,984.83
Sarah Penny	500.00	Benjamin Nathan.....	1,000.00
Sarah Bunce.....	500.00	Thomas M. Taylor.....	6,151.94
Elizabeth Idley.....	196.00	Simeon Abrahams.....	5,052.70
Samuel S. Howland.....	1,000.00	James Peter Van Horn.....	20,000.00
William Howe.....	2,985.14	Caleb Swan	500.00
Margaret Fritz.....	100.00	Mrs. A. E. Schermerhorn ..	10,000.00
James McBride.....	500.00	Henry H. Munsell.....	3,396.32
Charles E. Cornell.....	521.96	Thomas C. Chardevoyne....	5,000.00
Charles E. Deming.....	50.00	William Dennistoun.....	11,892.77
Mrs. De Witt Clinton.....	200.00	William B. Astor	5,000.00
W. Brown	465.00	Benjamin F. Wheelwright..	1,000.00
Elizabeth Gelston.....	1,000.00	George T. Hewlett, executor.	500.00
Robert J. Murray.....	500.00	J. L. (of Liverpool, England)	25.00
Seth Grosvenor.....	10,000.00	Ephraim Holbrook.....	39,458.16
Elijah Withington.....	100.00	Mrs. Emma B. Corning....	5,000.00
Benjamin F. Butler.....	512.49	Eliza Mott	1,475.54
Frissel Fund.....	2,000.00	Maria M. Hobby	2,509.82
Simeon V. Sickles.....	6,561.87	Daniel Marley.....	1,749.30
Anson G. Phelps.....	5,675.68	Henry E. Robinson.....	6,000.00
Thomas Reilly.....	2,254.84	Henry Schade	20.00
Elizabeth Van Tuyle.....	100.00	Caroline Goff.....	4,161.59
Thomas Eggleston.....	2,000.00	Catherine P. Johnston.....	530.00
Sarah A. Riley.....	100.00	Mrs. Emma Strecker.....	12,221.66
William E. Saunders	725.84	Eli Robbins.....	5,000.00
Thomas Eddy	1,027.50	Margaret Burr.....	11,011.11
Robert C. Goodhue.....	1,000.00	Mary Burr	10,611.11
Jonathan C. Bartlett	190.00	Samuel Willetts.....	5,045.00
Stephen V. Albro.....	428.57	Roosevelt & Sons.....	45.00
John Penfold.....	470.00	Augustus Schell	5,000.00

James Kelly.....	\$5,000.00	Sarah B. Munsell.....	\$477.56
George Merrill	40.00	Edward L. Beadle.....	4,303.99
William B. and Leonora S. Bolles	2,949.11	Cecelia J. Loux.....	2,000.00
Edward B. Underhill.....	500.00	Mrs. E. Douglas Smith.....	140.00
Harriet Gross	1,000.00	William C. Schermerhorn...	10,000.00
Mary Hopeton Drake.....	2,340.00	Mary J. Walker.....	24,193.76
George Dockstader	325.00	Sarah Schermerhorn Estate.	5,137.50
Mary Rogers.....	1,000.00	Mary J. Walker Estate.....	1,222.32
Polly Dean.....	500.00	F. Augs. Schermerhorn (for building fund).....	10,000.00
John Delaplaine	302.99	Mrs. Theodore B. Myers ...	5,000.00
Abby A. Coates Winsor	1,000.00	Peter Marié's Estate.....	3,145.47
Harriet Flint.....	1,776.74	Eli Specht	2,816.17
Maria C. Robbins.....	10,000.00	Catherine Talman.....	4,996.60
Cash (sundry donations)....	133.18	Annie Stewart Miller.....	116,401.93
Julia A. Delaplaine.....	38,842.25	F. Augs. Schermerhorn (for pipe organ)	5,840.00
Mary E. Brandish.....	89.40	Amelia B. Lazarus	10,000.00
Thomas W. Strong.....	1,893.00	Ida M. Chapman.....	200.00
Maria Moffett.....	13,608.21	Cash (W. B. W.)	600.00
Maria Moffett, other stocks..	2,800.00	Edith Smith.....	125.00
John Vanderbilt.....	25.00	Mrs. J. J. Astor	20.00
William Clymer.....	2,000.00	E. E. West	30.00
Julia L. Peyton.....	1,000.00	Mrs. Dr. Wheelock	10.00
Amos R. Eno.....	5,000.00	Theodore P. Nichols.....	8,000.00
Clarissa L. Crane.....	1,000.00	Emma A. Tillotson	5,000.00
Leopold Boscowitz.....	1,000.00	Harry Hastorf.....	25.00
Emeline S. Nichols	5,000.00		
Margaret Salsbury.....	100.00		

At the close of the fiscal year the Legacy Fund was represented by mortgages and by cash on deposit to the amount of five hundred and fifty-six thousand seven hundred and fifty-nine dollars and thirty-seven cents (\$556,759.37), and by real estate to the amount of thirty-seven thousand nine hundred and ninety-eight dollars and thirty-one cents (\$37,998.31).

For some years past, beginning with the statutory enactments intended to prevent blindness among the inmates of custodial institutions and among the population generally, there has been a gratifying decrease in the number of persons of school age who have lost their sight.

As a necessary result of this reduction in the number of blind persons of school age, there was a decrease in the number of pupils.

The attendance has also been affected by the admission of the blind to the public schools in the City of New York, the

organization of denominational schools, and certain modifications of the Education Law.

With the exception of a small number of pupils from New Jersey, the attendance for many years has been made up entirely of New York State pupils, so that in addition to tuition and support, the buildings, facilities, experience and funds of the Institution have been used almost exclusively for the benefit of New York State pupils. The compensation received by the Institution from the State for education and support is now, and for many years has been, much below the actual cost, and the difference between the cost and the amount received from the State for the service rendered has been met by the Institution out of its own funds.

The unavoidable results of reduced attendance are a loss of income for education and support, and as it is impracticable to effect a parallel reduction in the cost of administration and upkeep, there will be, at the present rate of compensation, a large and abnormal increase in the average per capita cost, and in the deficiency of the appropriation for education and support.

Annexed hereto is the annual statement of the Treasurer, which gives the amount and sources of the receipts and the purpose and amount of the disbursements. The report of the Principal, which shows the variety and character of the work done, the completeness of the facilities, and the thoroughness of the training afforded by this Institution, is also annexed.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

(Signed) HOWLAND DAVIS, *President*.

(Signed) LINZEE BLAGDEN, *Recording Secretary*.

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

(Signed) HOWLAND DAVIS.

Sworn to before me this ninth
day of January, 1912.

(Signed) FLOYD PECK,
Notary Public, N. Y. County.

THE NEW YORK INSTITUTION FOR THE BLIND.

TREASURER'S STATEMENT FOR THE YEAR ENDING

SEPTEMBER 30, 1911.

RECEIPTS.

1910 Balance current fund account.....	\$4,663.48	
“ investment fund account.....	30,388.13	
“ library fund account.....	27,481.37	
“ building fund account.....	1,318.08	
“ principal fund account.....	1,396.24	
	<hr/>	\$65,247.30

RECEIPTS OF CAPITAL.

On sale of armory site, award from city for land.....	\$43,607.50	
On sale of land for Catskill aqueduct, award from city for land.....	41,570.00	
	<hr/>	\$85,177.50
Bond and mortgage paid off, second mortgage on Bronxville property.	64,657.89	
Donations	110.00	
Dividends from debenture bond.....	756.00	
	<hr/>	\$150,701.39

RECEIPTS OF INCOME.

From the State of New York.....	\$34,724.42	
“ “ “ “ New Jersey.....	6,568.94	
“ “ City of New York.....	1,747.50	
“ “ County of New York.....	1,971.92	
“ “ “ “ Kings	1,335.75	
“ “ “ “ Queens.....	150.00	
“ “ “ “ Westchester	190.85	
“ “ “ “ Suffolk	61.23	
Supplies	92.96	
Clothing and dry goods.....	31.23	
Furniture and fixtures.....	78.00	
Repairs and improvements.....	51.23	
Music and instruction.....	1,105.23	
Manual training	1,820.88	
Petty account.	13.95	
Drugs and medicines.	54.00	
Rent, baseball grounds.....	\$9,500.00	
“ Yonkers	296.77	
	<hr/>	9,796.77
<i>Carried forward</i>		\$59,794.86

<i>Brought forward</i>	\$59,794.86	
Interest on deposit, current account.....	95.73	
“ “ deposits, other funds.....	2,005.92	
“ “ mortgages.....	27,490.59	
“ “ award for armory site from September 6, 1908, to May 1, 1911.....	\$6,940.86	
Interest on award for Catskill aqueduct property from December 6, 1909, to March 31, 1911.....	3,290.95	
	<hr/>	10,231.81
Principal's fund, West Side Bank.....	1,000.00	
	<hr/>	100,618.91
		<hr/>
		\$316,567.60

DISBURSEMENTS.

OF CAPITAL.

On Improvements, Yonkers property	\$6,006.78	
Legal Expense, J. A. Flannery.....	\$17,534.18	
“ “ Henry V. Smith.....	4,486.09	
	<hr/>	22,020.27
Bond and mortgage paid off, Yonkers property.....	100,000.00	
	<hr/>	\$128,027.05

OUT OF INCOME.

AS TO REAL ESTATE.

Interest De Witt mortgage and cost of satisfaction piece	\$5,975.22	
Taxes, Mount Hope.....	2,724.74	
Water rent, Mount Hope	14.00	
	<hr/>	8,713.96

OUT OF INCOME.

EXPENSES OF RUNNING THE INSTITUTION.

Supplies	\$17,757.93	
Salaries and wages	43,530.77	
Clothing and dry goods	3,434.25	
Furniture and fixtures.....	4,679.27	
Repairs and improvements.....	10,166.89	
Traveling.....	721.94	
Electricity	716.82	
Gas	1,187.52	
Music and instruction.....	1,370.83	
Manual training	849.24	
Petty account.....	3,463.36	
Drugs and medicines.....	205.10	
Fuel.....	4,829.53	
Insurance.....	1,390.00	
Library fund—		
New press	4,360.58	
Coe Brass Manufacturing Co	375.07	
E. B. Tewksbury, Principal (labor stereograph room on press, kleidos, tablets, etc.)	5,245.27	
Principal's fund, West Side Bank.....	1,200.00	
	<hr/>	105,484.37
		<hr/>
<i>Carried forward</i>		\$242,225.38

Brought forward \$242,225.38

OUT OF INCOME.

GENERAL.

Legal expense, Bowers & Sands, for collecting interests on mortgages.....		484.62
Balances, September 30, 1911—		
Current fund.....	\$5,748.23	
Investment fund	42,369.67	
Library fund.....	22,951.29	
Building fund.....	1,357.21	
Principal fund	1,431.20	
	<hr/>	73,857.60
		<hr/>
		\$316,567.60

(Signed) FREDERIC DE P. FOSTER,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by

TOWNSEND, DIX & YALE,
Accountants and Auditors.

JOHN HARSEN RHOADES, }
 THOMAS N. RHINELANDER, } *Finance Committee.*
 J. NELSON BORLAND, }

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1911:

Number of pupils September 30, 1910	156
Admitted during the year	19
Whole number instructed	175
Reductions	67
Number remaining.....	108

The diminution in the number of pupils now in attendance is partly due to the State School Law of 1910. By it, eight is the maximum number of years possible for a pupil to remain at our school. Although the effect is most conspicuous in the upper classes, our curriculum remains much the same as in former years. Classes have been formed in high school subjects for pupils who are prepared for them, and pupils are advancing along the college preparatory courses as usual.

The work of the elementary and secondary classes, including music, follows the syllabuses of the Regents of the University of the State of New York.

In the high school we now have classes in the following subjects:

English, first, second and fourth years.	Algebra.
Latin, first and second years.	Geometry.
German, first and third years.	Manual training.
English history.	Physical training.

The extent of our work in music is seen in the following list of subjects and the number of pupils in each:

	<i>Boys.</i>	<i>Girls.</i>	<i>Total.</i>
Piano.....	54	35	89
Organ	8	..	8
Point music notation	12	10	22
Harmonic notation	10	4	14
Junior harmony	3	7	10
Sub-Senior harmony	11	..	11
Senior harmony.....	6	..	6
Counterpoint	2	3	5
Form and analysis .....	..	2	2
Ear training and dictation.....	..	3	3
Tuning	21	..	21

The plan of work in the Manual Training and Physical Training departments remains unchanged. In manual training the course is so arranged as to be progressive, giving each pupil an opportunity to advance as rapidly as time and ability will permit.

Physical training vindicates itself yearly. The blind require the forced activity of such training to prevent a tendency to inactivity natural to many of them, and to make them all healthier and stronger.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	6	English history.....	5
Writing.....	7	Ancient history	7
Spelling.....	15	Elementary algebra	3
Arithmetic	1	Physics	2
Geography	14	Physical geography	5
Elementary English....	7	German, second year.....	3
U. S. History and civics	8	German, third year.....	10
English, second year	10	Latin, second year.....	2
English, third year	9	Latin, fourth year.....	2
English, fourth year.....	3	Musical form and analysis	2
English grammar	9	Dictation and melody writing.	3
American history.....	1	Harmony and counterpoint ...	2

The record for the Regents examinations for the past year is as follows:

Number of examination days	8
Pupils examined	53
Subjects covered	24
Answer papers written.....	167
Answer papers claimed	145
Papers allowed by the Regents	136

The following table gives the result of the examinations held from 1904 to 1911:

	<i>No.</i> <i>examined.</i>	<i>No.</i> <i>claimed.</i>	<i>No.</i> <i>allowed.</i>	<i>Per cent.</i> <i>claimed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>claimed.</i>
1904.....	157	121	121	77.07	77.07	100.00
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41
1909.....	162	149	145	91.97	89.50	97.31
1910.....	185	155	151	83.78	81.62	97.41
1911.....	167	145	136	86.82	1.43	93.79

The following is a list of the pupils present during the year 1910-1911 who have earned Regents certificates:

PRELIMINARY CERTIFICATES.

Morris Alpersten,	Mary F. Hale,	Harry A. Larsen,
Charles Baumann,	Emily T. Heil,	William Lindner,
George E. Callan,	Edward J. Klepper,	Milton Loewenstein,
Lawrence P. Collins,	Henry Krey.	Josephine Piechocinski,
Charles Comon,	Joseph Kirby,	Joseph L. Reichhard,
Catherine Cohen,	Albert C. Kuchler, Honor ;	Bernhardt Fogel,
William Chambers,		D. Lena Vogt.

18 COUNT CERTIFICATES.

Charles Baumann,	Mary F. Hale,	William Lindner,
William Chambers,	Emily T. Heil,	Harry A. Larsen,
Lawrence P. Collins,	Joseph Kirby,	Joseph L. Reichhard,
Charles Comon,	Albert C. Kuchler,	D. Lena Vogt.
Catherine Cohen,		

36 COUNT CERTIFICATES.

Charles Baumann,	Catherine Cohen,	Harry A. Larsen,
Lawrence P. Collins,	Emily T. Heil,	Joseph L. Reichhard,
William Chambers,	Joseph Kirby,	D. Lena Vogt.
Charles Comon,	Albert C. Kuchler.	

54 COUNT CERTIFICATES.

William Chambers,	Catherine Cohen,	Albert C. Kuchler,
Charles Comon,	Emily T. Heil,	D. Lena Vogt.

CLASSICAL ACADEMIC DIPLOMA: 72 COUNTS.

Catherine Cohen,	Albert C. Kuchler,	D. Lena Vogt.
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ADVANCED ACADEMIC DIPLOMA: 90 COUNTS.

D. Lena Vogt.

For some time we have pursued the work of embossing plates for the publication of books for the blind. Our efforts during the past year have been mainly spent on a most careful transcription of music and books in German text, especially for the use of our own classes. A large and well-graded list of music already exists in New York Point, but the demand for more of the old music that is always of permanent value and of the new, that should prove so, is met by yearly additions to the catalogue. The range of choice among books for the four year course in German has been increased by several new text-books.

At the end of the report may be found programmes of the anniversary exercises and of a few of the recitals given from time to time during the year, a list of literary publications in New York Point, a list of works on music culture, and a list of compositions for piano and organ in New York Point, with the names of their editors, or of publishers of ink print editions, so far as could be ascertained. The piano music is also classified by years. The works on these lists have been selected for their permanent worth in the education of the blind.

Respectfully submitted,

EVERETT B. TEWKSBURY,

Principal.

Christmas Exercises, December 22, 1910.

1. ORGAN, - - Voluntary in E minor, - - - *E. Batiste*
JOSEPH L. REICHHARD.
2. RECITATION, - - Just Think of It!
WILLIAM FOURNIER.
3. KINDERGARTEN EXERCISES,
The Tale of the Flowers.
4. RECITATION, - - The Real Question,
SADIE PENNELLS.
5. RECITATION, - I'm Going Back to Grandpa's,
LOUIS MARESCA.
6. CHRISTMAS CAROLS, (a) Colonial, - - *Words and music by*
(b) Dutch, *Alice Terhune*
(c) German Folk Song,
JUNIOR SINGING CLASS.
7. RECITATION, - A Timely Suggestion,
HAROLD HEARN.
8. RECITATION, - The Kitten's Tea Party,
MARY SHEA.
9. RECITATION, - Foo-Chang Tragedy,
DAVID PITCHERSKY.
10. ANTHEM, - - - Hosanna, - - - *F. F. Harkis*
Finale from Christmas Cantata, The Star of Bethlehem,
CHORUS CLASS.
11. RECITATION, Once in Royal David's City,
RACHEL ASKENAS.
12. RECITATION, Legend of Christmas Tree,
THEODORE TAFFNER.
13. PIANO, - - Bagatelle, Op. 33, No. 1, - - *L. Beethoven*
MILTON WILLIAMS.
14. RECITATION, The Day After Christmas,
WILLIAM MORGAN.
15. RECITATION, The Little White Rabbit.
FRANCES SIEFERT.
16. PIANO, - - - Sarabande in D minor, - - - *J. S. Bach*
ADOLPH SCHNEIDER.
17. RECITATION, - Jest 'fore Christmas,
EDWARD DONNELLY.
18. RECITATION, Christmas in the Colonies,
WINIFRED EASTBURN.
19. RECITATION, - - The City Cousin, - - - *J. F. Foley*
JAMES AND WILLIAM EADIE.
20. PIANO, - - Scherzo from Sonata, Op. 26, - - *L. Beethoven*
LENA D. VOGT.
21. RECITATION, Christ and the Little Ones,
MILDRED ANDERSON.
22. AN ORIGINAL CHRISTMAS STORY,
CATHERINE COHEN.
23. CHRISTMAS GREETINGS BY TELEPHONE,
A GROUP OF GIRLS.
24. ANTHEM, - O Zion, That Bringest Good Tidings, - *Josiah Booth*
CHORUS CLASS.

Music Recital, March 29, 1911.

- | | | | | | | | | |
|-----|-----------------------|-----|--------------------------------------|--|---|---|---|---|
| 1. | ORGAN, | - | - | Litany in E flat, | - | - | - | <i>Schubert</i> |
| | | | | EDWARD J. KLEPPER. | | | | |
| 2. | PIANO, | | | Melody from Rhythmic Studies, Book 3, No. 4, | - | | | <i>Ehman</i> |
| | | | | CARL G. RICE. | | | | |
| 3. | JUNIOR SINGING CLASS, | | | | | | | |
| | | (a) | Early, | - | | | | <i>Words by Josephine Preston Peabody</i> |
| | | (b) | Late, | - | - | - | | <i>Music by William S. Johnson</i> |
| 4. | PIANO, | | | At an Old Trysting Place, No. 3 from Wood- | | | | |
| | | | | land Sketches, Op. 51, | - | - | - | <i>MacDowell</i> |
| | | | | HARRY A. LARSEN. | | | | |
| 5. | PIANO, | | | From an Indian Lodge, No. 5 from Wood- | | | | |
| | | | | land Sketches, Op. 51, | - | - | - | <i>MacDowell</i> |
| | | | | MARY F. HALE. | | | | |
| 6. | CHORUS, | - | - | Morning Invitation, | - | - | - | <i>Veazie</i> |
| 7. | PIANO, | - | - | Moderato No. 26, Op. 68, | - | - | | <i>Schumann</i> |
| | | | | CHARLES J. FREUDENREICH. | | | | |
| 8. | PIANO, | - | - | Melody in F, | - | - | - | <i>Moszkowski</i> |
| | | | | ALICE JOHNSON. | | | | |
| 9. | PIANO, | - | | Narcissus, from Water Scenes, Op. 13, | - | | | <i>E. Nevin</i> |
| | | | | MILTON LOEWENSTEIN. | | | | |
| 10. | ORGAN, | - | | Bridal March from Lohengrin, | - | - | | <i>Wagner</i> |
| | | | | JOSEPH L. REICHHARD. | | | | |
| 11. | PIANO, | - | | Allegro, from Sonata in F, | - | - | | <i>Mozart</i> |
| | | | | EDGAR F. KEARNEY. | | | | |
| 12. | PIANO, | | | To Spring, from Lyric Pieces, Op. 43, | - | - | | <i>Grieg</i> |
| | | | | CATHERINE COHEN. | | | | |
| 13. | CHORUS, | | | Unaccompanied, | | | | |
| | | (a) | Don't You Mind the Sorrows, | - | - | - | | <i>Cowles</i> |
| | | (b) | Brunette (a 17th century love song), | - | - | - | | <i>Vogt</i> |

Anniversary Exercises, April 6, 1911.

- | | | | | | | | |
|-----|---------------------------------|-----|---|---|---|---|-------------------------------|
| 1. | ORGAN, | - | Prelude and Fugue, E minor, | - | - | - | <i>J. S. Bach</i> |
| | | | HARRY A. LARSEN. | | | | |
| 2. | CHORUS, | - | The Song of the Spring, | - | - | - | <i>Veazie</i> |
| 3. | PIANO, | - | - | - | - | - | <i>Ravina</i> |
| | | | Flattery, Op. 86, | - | - | - | ANNIE GLASSNER. |
| 4. | PHYSICAL TRAINING, | | | | | | |
| | | | CLASS OF SMALL BOYS. | | | | |
| 5. | ELEMENTARY SINGING CLASS, | | | | | | |
| | (a) | | Die Lorelei, | - | - | - | <i>Melody from F. Silcher</i> |
| | (b) | | Grandmother, Tell Me a Story, | - | | | <i>Words and</i> |
| | (c) | | Secret, | - | - | - | <i>music by Alice Terhune</i> |
| 6. | PIANO, | - | Allegro, from Sonata in C, | - | - | | <i>Mozart</i> |
| | | | MILTON WILLIAMS. | | | | |
| 7. | CHORUS, | - | Gloria in Excelsis Deo, | - | - | - | <i>Mozart</i> |
| | | | Organ Accompanist, JOHN VAN DYCK. | | | | |
| 8. | DOMESTIC SCIENCE DEMONSTRATION. | | | | | | |
| 9. | CHORUSES, | (a) | Spinning Song (German trio), | - | - | | <i>Juengst</i> |
| | | (b) | Barcarolle from "Tales of Hoffman," | | | | <i>Offenbach</i> |
| | | | Arranged for mixed voices by Spicker. | | | | |
| 10. | ORGAN, | - | Tannhaeuser March, | - | - | - | <i>Wagner</i> |
| | | | ALBERT C. KUCHLER. | | | | |
| 11. | CHORUS, | - | Serenade, | - | - | - | <i>Schubert</i> |
| | | | Arranged for mixed voices by Vogrich. | | | | |
| 12. | PIANO, | | Gondoliers, from "A Day in Venice," Op. 25, | - | | | <i>E. Nevin</i> |
| | | | ADOLPH E. SCHNEIDER. | | | | |
| 13. | SEWING, | | Hand and Machine. | | | | |
| 14. | CHORUS, | - | The Trout, | - | - | - | <i>Schubert</i> |
| | | | Arranged for mixed voices by Moderati. | | | | |
| 15. | PIANO, | | Allegro, from Sonata in G, Op. 14, No. 2, | - | | | <i>Beethoven</i> |
| | | | EMILY T. HEIL. | | | | |
| 16. | MENTAL ARITHMETIC. | | | | | | |
| 17. | ANTHEM, | - | Hosanna! | - | - | - | <i>Harker</i> |

Piano Recital, May 24, 1911.

1. AT SUNSET, - - - - - *Reinecke*
EDNA MOSES.
2. GAVOTTE, - - - - - *Giese*
LEO HEIDELBURGER.
3. BERCEUSE, - - - - - *Beaumont*
ANNIE C. MONOHAN.
4. TARANTELLA, - - - - - *Mendelssohn*
WILLIAM LINDNER.
5. JUNIOR SINGING CLASS,
 (a) Sweet and Low, - - - - - *Barnby*
 (b) The Sea Shell, - - - - - *Whelpley*
6. GAVOTTE, - - - - - *Geibel*
MARGARET MCKENNA.
7. DUETTO, - - - - - *Mendelssohn*
ROBERT MARKS.
8. THE SOLITARY WANDERER, - - - - - *Grieg*
HARRY LARSEN.
9. CHORUS, Dry yo' Eyes (Southern folk style), - *Landsberg*
10. HUMORESQUE, - - - - - *Dvořák*
MORRIS ALPERSTEN.
11. CHARGE OF THE HUSSARS, - - - - - *Spindler*
WILLIAM CHAMBERS.
12. WAS DIE QUELLE SINGT, - - - - - *Schytte*
ADOLPH SCHNEIDER.
13. GOOD NIGHT (from A Day in Venice), - - - - - *Nevin*
JOHN VAN DYCK.
14. CHORUS, - - - Serenade, - - - - - *Schubert*

Organ Recital, May 31, 1911.

1. SONATA, No. 2, Op. 65, - - - - - *Mendelssohn*
Grave, Adagio, Allegro maestoso e vivace,

JOHN VAN DYCK.

2. ADORATION, from "Sonate Pascale," - - - - - *Lemmens*

EDWARD J. KLEPPER.

3. GLEE, - "Which Is the Properest Day to Sing?" - *Dr. Arne*
Composed in 1765,

CHORUS CLASS.

4. POSTLUDE IN B FLAT, - - - - - *Rinck*

GEORGE E. CALLAN.

5. SICILIANO, - - - - - *Hopkins*

EDGAR F. KEARNEY.

6. GAVOTTE IN E FLAT, Op. 7, - - - - - *Roeder*

ALBERT C. KUCHLER.

7. CHORUS, - - "The Trout," - - - - - *Schubert*

CHORUS CLASS.

8. MELODY IN C, - - - - - *Silas*

JOSEPH L. REICHHARD.

9. MARCH IN D, Op. 39, No. 3, - - - - - *Guilmant*

HARRY A. LARSEN.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.00 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII,	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII,	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 2d year.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, German, 3d year, Latin, 2d year	Kindergarten, Geography, Grade III, Algebra.	Type- writing

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ,	Piano, Organ, Tuning,	Harmonic nota- tion, Intermediate harmony, Senior harmony, Point Music no- tation,) Tuning,	Junior Singing Class, Chorus, Tuning.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
Caning.				Caning. *	Caning. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
2.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Kindergarten, Geography, Grade II, U. S. history, Grade II, English his- tory.	Kindergarten, Geography, Grade V. Kleidograph, Slate writing, English. 4th year, Geometry.	Kindergarten, Nature study, German, 1st year, U. S. history, Grade I, Latin, 1st year.	Geography, Grade IV, German, 1st year, Latin, 1st year.	Geography, Grade I.	

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Counterpoint, Junior harmony.	Piano, Organ, Tuning.	Piano, Organ, Tuning,	Piano, Organ, Tuning,	Piano, Organ, Tuning,	Piano.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning, * Domestic science.	Caning, * Cord & Raffia, Domestic science, Physical culture.	Caning. * Physical culture.	Caning, * Physical culture.	Caning, * Physical culture.	Caning, * Physical culture.

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

Class three evenings a week for older girls in physical culture.

Physical culture class from 5.30 to 6.00 every day.

Harmony, counterpoint, piano and organ practice every evening until 8.30.

LIST OF PUPILS.

ALEXANDER, MAX
 ALPERSTEN, MORRIS
 APPELLO, JOSEPH
 AUSTIN, EUSTACE M.
 BAUER, ADOLPH K. O.
 BAUMANN, CHARLES
 BEUTE, WILLIAM W. H. A.
 BOWMAN, HARRY
 BOYLE, THOMAS
 BRANCH, NATHANIEL
 BROWN, CHARLES
 CALLAHAN, FRANCIS J.
 CALLAN, GEORGE E.
 CAMPBELL, EDWARD K.
 CHAMBERS, WILLIAM
 CHARD, GEORGE A.
 CLYDE, WILLIAM J.
 COLLINS, LAWRENCE
 COMON, CHARLES
 COON, ROY A.
 DENK, LOUIS
 DERFUS, ALBERT
 DONNELLY, MICHAEL E.
 DORE, ALFRED
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 FOGEL, BERNHARDT
 FOURNIER, WILLIAM A.
 FREUDENREICH, CHARLES J.
 FRISBY, CHARLES E.
 GALOS, GEORGE
 GARVEY, PETER
 GOLDBERG, JULIUS
 GÖSSL, ALFRED J.
 GRANTZOW, ANDREW
 GURRIELL, CLARENCE
 HEARN, HAROLD
 HEIDELBURGER, LEO
 HOLST, HAROLD
 ILER, GEORGE C.
 JENSEN, LOUIS
 JOHNSON, JOHN
 KANTROVITZ, ERIN
 KEARNEY, EDGAR F.
 KIRBY, JOSEPH
 KLEPPER, EDWARD J.

KOEPPE, JAMES
 KRAUER, GEORGE D.
 KREINHOP, ALBERT
 KREY, HENRY
 KUCHLER, ALBERT C.
 LARSEN, HARRY A.
 LEWIS, WILFORD
 LINDNER, WILLIAM
 LOEWENSTEIN, MILTON
 LUNDBERG, ROBERT
 MARESCA, LOUIS
 MARKS, ROBERT
 MASSA, AUGUSTINE
 McGUERTY, FRANCIS J.
 McPARTLAND, WALTER
 MEALEY, EDWARD F.
 MESLAR, STANLEY E.
 MEYERS, DOUGLAS A.
 MITCHELL, JOHN
 MOREL, PAUL H.
 MORGAN, WILLIAM F.
 MURRAY, HENRY V.
 NOSTA, ALFONSO
 PECORE, ROBERT
 PITCHERSKY, DAVID
 POTTS, WILLIAM
 PRINCE, FRANK
 RAYNOR, HALLECK S.
 REICHHARD, JOSEPH L.
 RICE, CARL G.
 RITTER, RODERICK
 SABEL, HARRY
 SCHNEIDER, ADOLPH E.
 SHRIVER, HARRY
 SPOERRY, CORNELIUS
 STEFFENS, JOHN
 STETTHEIMER, HOWARD
 SWEZEY, HIRAM C.
 TAERNER, THEODORE
 THOMPSON, EDWARD
 VAN DYCK, JOHN
 WALTERS, HENRY
 WILLIAMS, MILTON
 WISOKIR, FRANK
 WINTER, ROBERT

ABRAMS, ANNIE M.
 ANDERSON, MILDRED N.
 ARNOWITZ, ANNIE
 ASKENAS, RACHEL
 BARTHOLD, ELSIE
 BECKEMEYER, ANNA C.
 BERINSTEIN, DORA
 BORDO, JULIA
 BOUCHEY, MARY
 CLARK, CATHERINE
 COHEN, CATHERINE
 COSTELLO, NELLIE
 COYLE, CATHERINE
 CURTIS, FLORENCE
 DI BIASI, MARY
 DOUGHTY, ADALINE
 DYER, THERESA
 EADIE, MARGARETTA
 ECKERT, FLORENCE
 EASTBURN, WINIFRED
 EDWARDS, CHRISTINA
 FENDRICH, BELLA M.
 GAMBLE, DOLORES
 GEERCKE, HENRIETTA M.
 GLASSNER, ANNIE
 GUNDERSON, NELLIE
 HALE, MARY F.
 HANSKINS, ELIZABETH
 HARDY, EDITH
 HEIL, EMILY T.
 HERRMANN, LYDIA
 HIRSCH, LEONTINE
 JESSEN, EMILY A.

JOHNSON, ALICE
 KELLY, HANNORA
 KINGSLAND, EMMA M.
 KLEIN, LENA L.
 LA FORGE, HELEN
 LANSING, GENEVIEVE M.
 LEVY, ALICE A.
 McALOON, ROSE
 McKENNA, MARGARET
 MONOHAN, ANNIE G.
 MOSES, EDNA M.
 OLIVER, SADIE M.
 PAVIA, ANNIE
 PENNELLS, SADIE
 PIECHOCINSKI, JOSEPHINE
 SCHAE, MARY B.
 SCHAFER, HELEN
 SIEVERT, FRANCES E.
 SMALL, EVA
 SMITH, MARION A.
 SPITZNADLE, MATILDA
 STEINBURG, SARAH
 THULIN, HILDA
 VANDEN RYKEN, ALICE
 VAN ETEN, OLIVE
 VOGT, D. LENA
 VOPAT, ROSE
 WAGNER, ANNA
 WALSH, MARION G.
 WIENER, FRANCES M.
 WINTER, WILHELMINA
 WINTRINGHAM, RUTH

A SYLLABUS IN MANUAL TRAINING,

As prepared and followed by Mrs. F. A. Ward, Head of the Girls' Manual Training Department of this school.

CORD.

Aim.—To cultivate attention; to teach number, distance and measurement; to use both hands equally; to give deftness to the fingers.

Materials.—Coarse cable cord; lacers; macrame cord in assorted colors; beads.

Order of presentation.—1. Knotting and tying, single, double and fancy knots. 2. Looping, single and double. 3. Braiding, three to fifteen strands.

Applications.—Useful articles suitable to each step.

RAFFIA.

Talks about raffia. Talks on color.

Materials.—Raffia in natural and assorted colors; cardboard; wire forms; brass rings.

Order of presentation.—1. Braiding, three or more strands. 2. Wrapping, over forms. 3. Knotting, various kinds. 4. Coiling, coils of different sizes.

Applications.—Articles suitable to the purposes in each step.

WEAVING.

Talks on looms and weaving.

Materials.—Cord; raffia; strips of cloth; rug yarn; wool.

Applications.—Articles in different combinations of warp and woof.

NETTING.

Materials.—Soft seine cord, fine and coarse; macrame cord.

Applications.—Various kinds of nets.

HAND SEWING.

First Course.—Talks on sewing; position of pupil; method of threading needle; making knot; using thimble; talks on thimbles; finger drills; basting; running, coarse and fine; even basting and back stitch; overhanding on turned edge; result work, articles made with these stitches.

Second Course.—Talks on weaving; weaving on cards; cutting paper and cloth, straight and bias; talks on scissors; overhanding on selvedge; result work, made with stitches learned.

Third Course.—Talks on growth and manufacture of cotton for cloth and thread; combination stitch; French seam; folding hems on paper and cloth; hemming, on coarse and fine fabrics; overcasting; result work, any article in which the stitches learned may be used.

Fourth Course.—Talks on buttons; sewing on buttons; talks on linen; damask hem; sewing on tapes; bias fell; hemmed patch.

Fifth Course.—Talks on needles; facing plackets; gathering and stroking; putting on bands; talks on emery; button holes; result work, a garment requiring the steps learned in this course.

Sixth Course.—Talks on pins; darning; herringbone-stitch; talks on wool; flannel patch; sewing on hooks and eyes; talks on hooks and eyes; chain-stitch; feather-stitch; square and mitred corners; result work, garments using all the stitches learned.

MACHINE SEWING.

Talks about sewing machines.

Name, location and use of various parts of machine, care of machine.

Position of pupil, method of treading.

Method of winding bobbin and threading needle, of starting, guiding and ending work.

Practice stitching seams and hems, without attachments.

Talks on materials.

Practice measuring, creasing and stitching tucks; stitching bias seams, bias binding and bias facing.

Talks about the human form.

Instruction in fitting.

Articles embodying the operations to be made during the course.

BASKETRY.

Talks about baskets, form and design and on rattan.

Materials.—Raffia and reed, natural and dyed.

Stitch Baskets.—Raffia and reed, using Navahoe or figure eight, lazy, Mariposa or knot stitch ; any form, design or combination of colors desired.

Reed Baskets.—Reed woven over reed, in plain and fancy weaves, around various centers, and finished with different borders.

Raffia woven over reed in same manner.

Various articles may be made by same methods.

KNITTING.

Talks on knitting, terms used and materials.

Materials.—Cord, knitting cotton, Germantown, Saxony and various kinds of yarns; using wooden, bone and steel needles.

Position of hands and needles, using material best suited to each case.

Teach casting on stitches; knitting plain, seaming or purling; to increase or make a stitch, decrease or narrow, make eyelets and bind off.

Various fancy stitches may be taught during the course, articles to be made at each step.

CROCHET.

Talks on crochet, terms used and materials.

Materials.—Same as knitting, with thread and silk added, using crochet hooks or needles of wood, bone or steel, coarse and fine.

Position of hand and crochet needle, using suitable material.

Stitches.—Chain stitch, slip stitch, single, double, treble, double treble, slipper and tricot stitches. Fancy stitches may be introduced.

Teach increasing and decreasing stitches, joining ends and binding off.

Articles made during the course.

Objects of the entire course are:

1. To impart information.
2. To develop facility and control in the use of hands and fingers.
3. To cultivate attention, observation, memory, the ideas of symmetry, proportion and the imagination.
4. To develop patience, perseverance, initiative, order and self-reliance.

OUTLINE OF COURSE IN HOME ECONOMICS.

FOODS AND HOUSEKEEPING

Based on the syllabus of the Regents of the University of the State of New York, and adapted by Miss Mary B. Schoonmaker, teacher of home economics at The New York Institution for the Blind:

Air.—Composition.

Study of Combustion.—Its products.

Kitchen Fire.—The coal range; the gas range.

Fuels.

Water.—Composition and variety.

Dust.—Bacteria; disinfectants.

Natural aids to cleanness.

Artificial aids to cleanness. — Cleaning implements and materials.

Experiments with cleaning agents in care of room and utensils.

Sink.—Construction and care.

Dishwashing.

Polishing stoves.

Personal cleanliness.

Definitions of principal methods of cooking.

Measures and Weights.—Comparisons and uses.

Potato. — Composition; food value; preparation; recipes illustrating.

Starch.—Experiments with cereals and potatoes; test; composition; digestion; food value.

Cereals.—Kinds; composition; food value; directions for cooking; utensils used; recipes.

Eggs.—Testing; care and preservation; composition; food value; effect of heat; separating yolk from white; discussion of beating and stirring; recipes.

Milk.—Analysis by experiments; food value; digestion; buying of milk; care of milk; recipes; products of milk; food value of cheese.

Bread.—Quick bread; batters; dough; leaven; shortening; hints about mixing and baking; recipes.

Wheat.—Discussion of growth and harvesting; manufacture of flour; whole-wheat flour; bread flour; pastry flour.

Macaroni.—Kinds; how made; recipes.

Study of Yeast.—Fermentation.

White Bread.—Mixing; kneading; rising; baking; digestion of bread; food value of bread; uses for stale bread.

Relation of Food to Life.—Elements in the body; classes of foodstuffs; functions of food.

Food Adjuncts.

Diet.

Meat.—A slice from the round; composition; structure; effect of heat; experiments to show the effect of hot and cold water; good meat; cuts of meat; manner of cooking different cuts; recipes illustrating the cooking of different cuts of meat.

Economy in Marketing.

Food Value of Meat.

Digestibility of Meat.

Soups.—Food value; soup kettle; materials for soup stock; helpful hints about making and using soup stock; recipes.

Poultry.—Food value; digestibility; selecting poultry; how to prepare a fowl for fricassee.

Lesson in digestion illustrated by the digestive organs of a fowl.

Fish.—Study of the structure; how to know fresh fish; how to clean fish; fish suitable for baking, broiling, boiling; recipes; warmed-over fish; recipes; food value and digestibility of fish.

Shell Fish.—Kinds; study of the oyster; directions as to serving raw; recipes.

Fats and Oils.—Source ; food value ; digestion ; trying out and clarifying fats ; points about frying ; recipes illustrating.

Fruit.—Definition ; study of an apple ; composition and food value ; preparing and serving fresh fruit ; dried fruits ; directions for stewing fruit ; recipes.

Vegetables.—Food value of vegetables ; vegetables that combine with other food served at the same meal ; when to buy vegetables ; care of vegetables ; preparation of fresh vegetables ; dried vegetables ; canned vegetables ; general rules for cooking vegetables ; recipes illustrating methods.

Salads.—Ingredients ; dressings ; food value ; recipes.

Sugar.—Food value ; source ; molasses ; trade names ; experiments in boiling ; recipes for candy.

Cakes.—Butter cakes ; sponge cakes ; rules for the proportion of ingredients ; directions for mixing and baking.

Pudding.—Recipes for light puddings.

Preservation of Food.—Fermentation and putrefaction ; sterilization ; drying ; salting ; pickling ; canning.

Jelly Making.—General directions ; recipes.

Special Diets.—For babies ; for different occupations ; for different climatic conditions ; for invalids ; recipes.

Beverages.—Composition ; food value ; directions for making.

Directions for Keeping Household Accounts.—Cost per plate of meals.

Menu Making.

Laundering.—General directions ; washing dish towels.

First Aid Treatment.

Model Sick Room.

Housekeeping.—Furnishings ; systematic care of cellar, attic and rooms of the house.

PREFACE TO CATALOGUE OF MUSICAL WORKS IN THE NEW YORK POINT SYSTEM.

The creation of this collection of musical works in embossed form is an achievement of notable character and importance, and has been accomplished mainly through the devotion and unremitting exertions of Miss Hannah A. Babcock, extending over a period of thirty-five years.

This is an exceptional field of study and endeavor, so that suitable selections, accurate transcription and proof-reading can only be done by one having a comprehensive knowledge of the complicated problems presented in visual notation, and of the means by which they are resolved into a complete and clear tangible notation.

Miss Babcock began the study of the correlation of these subjects in 1876, and in 1881 made an excellent revision of the New York Point Musical Notation, first published by me in 1872.

She also transcribed the technical and theoretical works shown in the following list, viz: Normal Course of Pianoforte Technic, Organ Method, Vocal Method, Violin Method, the works in Composition, Counterpoint, Harmonic Notation and the masterpiece on Harmony, entitled Materials Used in Musical Composition, 5 volumes.

A recent and most important addition to this collection is the compilation of the New York Point Hymn-Tune Book, in two volumes, comprising six hundred hymn tunes, twenty-eight double chants and eight settings of the Lord's Prayer.

In the catalogue of instrumental music for the piano and for the organ is a relatively small number of pieces, prepared by others. When possible, it has been Miss Babcock's practice to read and compare these pieces with the staff edition in order to secure accuracy. In this way corrections have often been made in such pieces, and occasionally an entire work has been written

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After a piece has been selected, edited, written and proof-read, it must be scrutinized, measure by measure, in order that it may be properly graded for teaching and for study. The magnitude of this part of Miss Babcock's work is shown in the comprehensive list of piano music classified in ten grades.

Finally, in order that all the embossed selections may be available, it is essential that the entire collection shall be arranged in a catalogue, giving such information as will enable one to intelligently choose and easily procure any of the publications. This important and exacting work has year by year been done by Miss Babcock.

In a word, the New York Point Library of Music is mainly the product of Miss Babcock's intelligence, industry and devotion; and it is worthy of note that this work has been done in addition to the performance of her duties as instructor and director of music in this school.

WM. B. WAIT,
Emeritus Principal.

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2	Moderato, C	3	5	Moderato, F	5
3	Allegro, D	4	6	Allegro, C	5
Handel, G. F.	Harmonious Blacksmith; Theme with Variations (Von Bülow).	G. Schirmer, N. Y.	6		
“ “	Largo, G. Arr. for the Piano by Wm. Mason.	E. Schuberth & Co., N. Y.	4		
Heins, C.	Dance of the Sylphs, Op. 194.	T. Presser, Phila.	3		
Heller, S.	Curious Story, Op. 138, No. 9 (Scharfenberg).	G. Schirmer, N. Y.	5		
“ “	Tarantelle, Op. 85, No. 2.	G. Schirmer, N. Y.	5		
“ “	Petite Tarantelle.	G. Schirmer, N. Y.	4		
“ “	Il Penseroso, Op. 45, No. 16.†	G. Schirmer, N. Y.	5		
Hewitt, H. D.	With Wind and Tide March (4 hands).	T. Presser, Phila.	4		
Hiller, F.	13 Rhythmical Studies, Op. 56, Book 1; Schlesinger edition, Berlin.				
No. 1	Moderato, $\frac{4}{4}$ and $\frac{3}{4}$ time		4		
2	Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time		5		
3	Andante grave, $\frac{5}{4}$ time		5		
4	Allegro appassionato, $\frac{3}{4}$ and $\frac{4}{4}$ time		7		
5	Andante un poco agitato, $\frac{4}{8}$ and $\frac{6}{8}$ time		5		

† Prescribed for Regents Examinations.

No. 6	Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time.....	6	
7	Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time.....	6	
8	Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time	6	
9	Andante melanconico, $\frac{4}{4}$ and $\frac{3}{4}$ time.....	4	
10	Allegro vivace e con grazia, $\frac{12}{8}$ and $\frac{9}{8}$ time.....	7	
11	Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time.....	6	
12	Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time.....	6	
13	Allegro energico, $\frac{5}{4}$ and $\frac{4}{4}$ time	7	
Hiller, F.....	Alla Marcia, Op. 79, No. 1 (Schneider). The John Church Co., N. Y	3	
Hoffman, C.....	Romance, On the Heights. G. Schirmer, N. Y.....	2	
Holst, E	Marche Triomphale—On to the Battle (4 hands). Rohlfing Sons Music Co., Milwaukee, Wis.....	6	
“ “	Revel of the Witches (4 hands). Rohlfing Sons Music Co., Milwaukee, Wis	6	
Horvath, G.....	6 Melodic Octave Studies, Op. 43, Book 1. T. Presser, Phila.		
No. 1, Veloce, G.....	7	No. 4, Allegro, E min.....	7
2, Moderato, C.....	7	5, Moderato, A flat.....	7
3, Allegretto, D.....	7	6, Allegretto, F sharp.....	7
Horvath, G.....	Waving Scarves, Op. 84, No. 2. T. Presser, Phila.....	6	
“ “	12 Characteristic Pieces without Octaves, Op. 109. T. Presser, Phila.		
No. 1 The Clown.....	1	No. 7 Babe's Waltz... ..	1
2 Janizary March	1	8 On Flowery Mead.....	1
3 Joy in the Dance.....	1	9 Hungarian Dance.....	1
4 Bird on the Bough....	1	10 Old French Dance.....	1
5 Italian Dance Scene...	1	11 Styrian	1
6 The Mill Wheel.....	1	12 The Goose Step.....	1
Jadassohn, A	Children's Dance, Op. 17, No. 3† (Foote). T. Presser, Phila.	3	
Jensen, A	Wanderbilder (Scenes of Travel), Op. 17 (Oesterle). G. Schirmer, N. Y.		
No. 1 Greeting at Morn.....	4	No. 4 The Wayside Cross.....	4
2 Joyous Rambling	5	5 Distant View.....	5
3 The Mill.....	4	6 Village Festival.....	5
Jungman, A.....	Heimweh, Op. 117. G. Schirmer, N. Y.....	3	
Karganoff, G	By the Brookside, Op. 27 (Vogrich). G. Schirmer, N. Y..	7	
Ketterer, E	Saltarelle, Op. 266. G. Schirmer, N. Y.....	6	
Kirchner, T.....	Albumblatt (Album Leaf) (Scharfenberg). G. Schirmer, N. Y.	3	
Köhler, L.....	Easy Pieces for Beginners, Op. 190. G. Schirmer, N. Y.....	1	
Kontski, A. de....	Polonaise, Op. 271. Schott Bros., Mayence	6	
Kuhlau, F. E....	Sonatina, C, Op. 20, No. 1 (Klee). G. Schirmer, N. Y....	3	
“ “	Sonatina, G, Op. 55, No. 2† (Klee). “ “	4	
“ “	Sonatina in C, Op. 55, No. 3† (Klee). “ “	4	

† Prescribed for Regents Examinations.

Kullak, T Scenes from Childhood, Op. 81 (Klauser). G. Schirmer, N. Y.			
No. 1	Child's Prayer	2	No. 7 The Angel in the Dream 3
2	The Little Wanderer.....	2	8 The Nightingale..... 3
3	Grandmother Tells a Ghost Story 2	9	Spinning Song..... 3
4	Opening of the Children's Party 2	10	The Ghost in the Chimney 3
5	Loving Soul and a Pure Heart.. 2	11	The Little Hunters..... 3
6	The Race.....	12	The Little Rope Dancers 3
Larregla, J La Coquetuela, Mazurka de Salon (Orem). T. Presser, Phila..... 8			
Liadow, A Valse Badinage, The Musical Snuff-Box, Op. 32 (Oesterle). G. Schirmer, N. Y..... 6			
Lichner, H 12 Characteristic Pieces.† G. Schirmer, N. Y.			
No. 1	Entreaty.....	2	No. 7 Elegy..... 3
2	Contemplation	2	8 Scherzo..... 3
3	Longing.....	2	9 Polonaise
4	After School.....	3	10 Rondo..... 3
5	To the Playground....	11	Italian Romance..... 3
6	Solitude.....	12	Aria
Lichner, H Bunte Blumen (Gay Flowers), Op. 111. G. Schirmer, N. Y.			
No. 1	Tausendschön (Daisy,		2
4	Tulpe (Tulip).....		3
Lichner, H..... Abendlied. Devotion, E flat (Scharfenberg). G. Schirmer, N. Y 2			
Liebling, E..... Spring Song, Op. 33. John Church Co., N. Y..... 6			
Lieurance, T Valse Impromptu, A flat. T. Presser, Phila 4			
Liszt, F..... Liebesträume, No. 2, E.† G. Schirmer, N. Y..... 8			
" "	..... Liebesträume, No. 3, A flat.† G. Schirmer, N. Y.....		9
" "	..... Transcription of Wagner's Spinning Song, from the Flying Dutchman (Scharfenberg). G. Schirmer, N. Y		10
" "	..... Hungarian Rhapsody, No. 2 (4 hands); simplified arrangement (Bendel). G. Schirmer, N. Y.....		5
" "	..... Transcription of Chopin's Polish Song, Maiden's Wish. G. Schirmer, N. Y.....		8
" "	..... Transcription of Schubert's Soirées de Vienna, No. 6, Valse-Caprice.† G. Schirmer, N. Y		8
" "	..... Transcription of Schubert's Song, Hark, Hark! The Lark (Parsons). G. Schirmer, N. Y.....		9
" "	..... Transcription of Schubert's Song, La Sérénade (Parsons). T. Presser, Phila.....		8
Litolff, H..... Spinning Song, A flat. G. Schirmer, N. Y 7			
Loeschhorn, A..... Aus der Kinderwelt, Op. 96. Ditson & Co., N. Y.			
No. 1	Sabbath Morning.....	2	No. 7 The Chase
2	The Little Postillion....	2	8 Lullaby
3	There Was Once a King. 2	9	A Dance
4	In the Boat.....	10	The Little Soldier
5	The Request	11	In a Hurry
6	The Cuckoo	12	Good Night.....

† Prescribed for Regents Examinations.

Lysberg, C. B.....	La Baladine, Op. 51.	G. Schirmer, N. Y	6	
“ “	La Fontaine, Idylle, Op. 34 (Klauser).	G. Schirmer, N.Y.	8	
MacClymont, W. E..	Sunflower Dance, Op. 11, No. 1.	T. Presser, Phila.....	4	
MacDowell, E. A...	The Witches' Dance (Hexentanz), Op. 17, No. 2.	G. Schirmer, N. Y	9	
“ “	Humoresque, Op. 18, No. 2.	G. Schirmer, N. Y	9	
“ “ ...	Woodland Sketches, Op. 51.†	A. P. Schmidt, N. Y.		
No. 1	To a Wild Rose..	3	No. 6 To a Water Lily.....	7
2	Will o' the Wisp	7	7 From Uncle Remus.....	6
3	At An Old Trysting		8 A Deserted Farm.....	4
	Place.....	5	9 By a Meadow Brook....	6
4	In Autumn	6	10 Told at Sunset	5
5	From an Indian Lodge..	4		
MacDowell, E. A...	Moto Perpetuo, A flat, Op. 46, No. 2.	Breitkopf & Härtel, Leipsic	8	
“ “	Sea Pieces, Op. 55.	A. P. Schmidt, N. Y.		
No. 1	To the Sea.....	6	No. 5 Song	4
2	From a Wandering Ice-berg	5	6 From the Depths.....	6
3	Anno Domini, 1620.....	9	7 Nautilus.....	4
4	Starlight	4	8 In Mid-Ocean	7
Mason, Wm.....	Danse Rustique. A la Gigue, E flat, Op. 16.	W. A. Pond & Co., N. Y.....	5	
Marks, E. F.....	Petite Valse de Ballet, Op. 27.	T. Presser, Phila.....	4	
Martin, G. D	La Ballerina.	T. Presser, Phila.....	6	
Maxim, Florence...	The Dancing School in Noah's Ark.	G. Schirmer, N. Y.		
No. 1	The Cat	1	No. 7 The Rabbit.....	1
2	The Rooster.....	1	8 The Rat	1
3	The Pig.....	1	9 The Kangaroo.....	1
4	The Squirrel's Lament	1	10 The Peacocks.....	1
5	The Bear	1	11 The Elephant and the Mouse.	1
6	The Giraffe.....	1	12 Old Noah Himself.....	1
Mendelssohn, F....	Rondo Capriccioso, Op. 14† (Von Bülow).	G. Schirmer, N. Y.....	9	
“	Fantasie, Op. 16, No. 1,†	A min. Breitkopf & Härtel, Leipsic	4	
“	Scherzo, E min., Op. 16, No. 2† (Oesterle).	G. Schirmer, N. Y	6	
“	6 Christmas Pieces, Op. 72.†	G. Schirmer, N. Y.		
No. 1	Allegro non troppo, G... ..	3	No. 4 Andante con moto, D.....	3
2	Andante sostenuto, E flat.	3	5 Allegro assai, G min.....	4
3	Allegretto, G.....	3	6 Vivace, F	4

† Prescribed for Regents Examinations

Mendelssohn, F. . . . 49 Songs Without Words† (Kullak). Ditson & Co., N. Y.

No. 1	Sweet Souvenir	4	No. 26	The Departure	6
2	Regret	3	27	Funeral March	4
3	Hunting Song	6	28	Morning Song	3
4	Confidence	2	29	Venetian Gondellied	5
5	Restlessness	5	30	Spring Song	6
6	Venetian Gondellied	3	31	Meditation	4
7	Contemplation	4	32	Lost Illusions	6
8	Without Repose	6	33	Song of the Pilgrim	4
9	Consolation	2	34	Spinning Song	8
10	Estray	6	35	Shepherd's Complaint	3
11	The Brook	6	36	Serenade	5
12	Venetian Gondellied	3	37	Revery	3
13	The Evening Star	4	38	Adieu	5
14	Lost Happiness	5	39	Delirium	6
15	The Poet's Harp	6	40	Elegie	4
16	Hope	3	41	The Return	3
17	Passion	7	42	Song of the Traveler	4
18	Duetto	4	43	Belief	4
19	On the Seashore	4	44	Forsaken	3
20	Fleeting Clouds	5	45	Tarantella	5
21	Agitation	7	46	Retrospection	4
22	Sadness of Soul	3	47	The Moaning Wind	5
23	Song of Triumph	5	48	The Joyous Peasant	3
24	The Flight	7	49	Gondoletta	3
25	May Breezes	4			

Merkel, G. Tarantelle, Op. 92. G. Schirmer, N. Y. 6

“ Hunting Scene, Op. 65 (Hubbard). T. Presser, Phila. 5

Mills, S. B. Gavotte, Op. 31. W. A. Pond, N. Y. 6

Moschelles, I. 12 Celebrated Studies, Op. 70† (Henselt). G. Schirmer, N. Y.

No. 1	Allegro moderato, C	8
3	Allegro brillante (wind study), G	8
4	Sostenuto e con tranquillezza, E	8
6	Allegro giocoso, D min	8
11	Allegro maestoso e patetico, E flat	9
12	Agitato, B flat min	9

Moszkowski, M Serenata, Op. 15, No. 1 (Scharfenberg). G. Schirmer, N. Y. 6

“ “ Serenata (4 hands), Op. 15, No. 1 (Orem). T. Presser, Phila 5

“ “ Waltz, D flat, Op. 15, No. 5 (Scharfenberg.) G. Schirmer, N. Y. 5

“ “ In Tempo di Minuetto, Op. 32, No. 1 (Scharfenberg). G. Schirmer, N. Y. 6

“ “ Melody, F, Op. 18, No. 1 (Klauser). G. Schirmer, N. Y. 4

“ “ Scherzino, F, Op. 18, No. 2 (Scharfenberg.) G. Schirmer, N. Y. 6

† Prescribed for Regents Examinations.

Mozart, W. A.	Menuet, F, from Don Giovanni.	G. Schirmer, N. Y.	2	
“ “	Sonata, C, No. 1 † (Lebert).	G. Schirmer, N. Y.	4	
“ “	Sonata, F, No. 4 † (Lebert).	G. Schirmer, N. Y.	5	
“ “	Sonata, F, No. 6 † (Lebert).	G. Schirmer, N. Y.	7	
Nevin, E.	A Day in Venice, Op. 25.	John Church Co., N. Y.		
	No. 1 Dawn	5	No. 3 Venetian Love Song	5
	2 Gondoliers	5	4 Good Night	5
“ “	Water Scenes, Op. 13.	Boston Music Co.		
	No. 1 Dragon Fly	7	No. 4 Narcissus	5
	2 Ophelia	5	5 Barcarolle	7
	3 Water Nymph	6		
“ “	La Guitare. Pierrot et Pierrette.	Boston Music Co.	5	
Oesterle, L.	Pianists' First and Second Year. A collection of 47 pieces by various authors.	G. Schirmer, N. Y.		
No. 1	Behr, F.	Op. 575, No. 1, Child's Song	1	
2	Behr, F.	Op. 575, No. 2, In the Month of May	1	
3	Behr, F.	Op. 575, No. 3, Child's Play	1	
4	Behr, F.	Op. 575, No. 6, Shepherd's Song	1	
5	Biedermann, A. J.	Spring Flowers	1	
6	Hackh, O.	Op. 230, No. 2, The Tin Soldier	1	
7	Biedermann, A. J.	Op. 91, No. 2, The Old Man in Leather	1	
8	Reinecke, C.	Op. 107, No. 14, At Sunset	1	
9	Hackh, O.	Op. 230, No. 5, On the Sea	1	
10	Rummel, J.	Tyrolienne	1	
11	Lange, G.	Op. 243, No. 4, Harvest-tide	2	
12	Rummel, J.	Rondino Galop	1	
13	Lichner, H.	A Short Story	1	
14	Gurlitt, C.	Op. 140, No. 7, The Festive Dance	2	
15	Thomé, F.	Mélodie	1	
16	Meister, W.	Forget Me Not	2	
17	Rohde, E.	Marionettes	2	
18	Wolff, B.	Op. 44, No. 6, Children at Play	2	
19	Beethoven, L.	Sonatina, No. 1, G	2	
20	Poldini, E.	General Boom Boom	2	
21	Loeschhorn, A.	Op. 138, No. 7, In the Twilight	2	
22	Haydn, J.	Andantino, un poco allegretto	2	
23	Thomé, F.	Remembrance	1	
24	Köhler, L.	Op. 243, Going to Church	2	
25	Mozart, W. A.	Sonatina, C	1	
26	Mozart, W. A.	Rondo, C	2	
27	Spindler, F.	Trumpeter's Serenade	2	
28	Wolff, B.	Op. 50, No. 1, Rondo, G	2	
29	Karganoff, A.	Op. 25, No. 4, Grandfather's Dance	2	
30	Tschaikowsky, P.	German Song	2	
31	Tschaikowsky, P.	Op. 39, Dolly's Funeral	2	
32	Bach, J. S.	Prelude No. 1, C; from W. T. C	3	

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No. 33	Schmoll, A	Op. 50, No. 23, Polonaise	3
34	Hiller, P	Op. 61, No. 10, Butterfly Chase	2
35	Von Wilm, N	Op. 81, No. 16, Mazurka	2
36	Hiller, P	Op. 61, No. 11, Farewell, Dear Home!	2
37	Hiller, F	Op. 117, No. 13, Serenade	3
38	Mendelssohn, F	Wandering	3
39	Löw, J	Cavatina	3
40	Steenfeldt, P. A. D	The Prayer of the King's Daughter	2
41	Schmoll, A	Op. 50, No. 24, Cymbals and Castenets	3
42	Von Wilm, N	Op. 81, No. 10, Gavotte	2
43	Beethoven, L	Minuet, C	2
44	Reinhold, H	Op. 39, No. 9, Hungarian Dance	3
45	Ravina, H	Op. 86, Flattery	3
46	Reinhold, H	Op. 39, No. 2, Fairy Tale	2
47	Hummel, J. N	Scherzo	2
Offenbach, J.....Barcarolle, D, from Tales of Hoffmann. Transcribed by Austin. Ditson & Co., N. Y.....			
Orth, L. E.....12 Étude Pieces, Op. 22. G. Schirmer, N. Y.			
No. 1	Little Waves	2	No. 7 Sweetly Singing.....2
2	At the Farm	2	8 To and Fro.....2
3	Little Joker	2	9 Whirligig.....3
4	Hand Over Hand	2	10 Finger-chase.....3
5	Finger-tips	2	11 The Haymakers.....3
6	Hey-day	3	12 Brilliants.....3
Paderewski, I. J.....Minuet, G, Op. 14, No. 1†.....5			
“.....Melody, B, Op. 8, No. 3. G. Schirmer, N. Y.....4			
Poldini, E.....Waltzing Doll (Poupeé Valsante). G. Schirmer, N. Y.....4			
Raff, J.....Fleurette, Romance, C, Op. 75, No. 1. F. Kistner, Leipsic.....4			
“.....Fabliau (Fable), Op. 75, No. 2 (Scharfenberg). G. Schirmer, N. Y.....7			
“.....Tarantella, A min., Op. 99, No. 1. G. Schirmer, N. Y.....8			
“.....La Fileuse, Op. 157, No. 2 (Wm. Mason). G. Schirmer, N. Y.....9			
Ravina, H.....Étude de Style, Op. 14, No. 1. G. Schirmer, N. Y.....6			
Reinecke, C.....Cavatine, C (Scharfenberg). G. Schirmer, N. Y.....2			
Rheinberger, J.....The Chase, Impromptu, Op. 5, No. 1 (Scharfenberg). G. Schirmer, N. Y.....8			
Richmond, B.....Dance of the Honey Bees. J. W. Stern & Co., N. Y.....3			
Rivé-King, Julie....Bubbling Spring. Kunkel Bros., St. Louis.....8			
Rogers, J. H.....6 Little Pieces Without Octaves. G. Schirmer, N. Y.			
No. 1	Melody	1	No. 4 Spanish Dance.....2
2	Tarantella	2	5 Mazurka.....2
3	Gavotte	2	6 March.....2
Rubinstein, A.....Mélodie, F. Op. 3, No. 1† (Oesterle). G. Schirmer, N. Y. 5			
“.....Romance, F. Op. 36, No. 1. A. Cranz, Leipsic.....4			

† Prescribed for Regents Examinations.

Rubinstein, A.....	Barcarolle, F min., Op. 30, No. 1 (Oesterle).	G. Schirmer, N. Y.....	5
“ “	Romance, E flat, Op. 44, No. 1 (Scharfenberg).	G. Schirmer, N. Y.....	6
“ “	Aubade (Morning Serenade), E flat, Op. 75, No. 2 (Parsons).	G. Schirmer, N. Y.....	3
“ “	Polka Bohème, G, Op. 82, No. 7 (Scharfenberg).	G. Schirmer, N. Y.....	7
Rummel, J.	Les Allegresses Infantines, 6 dances.	G. Schirmer, N. Y.	
No. 1 Valse	1	No. 4 Tyrolienne.....	2
2 Polka	2	5 Galop	2
3 Polka Mazurka.....	2	6 Schottisch	2
Sapellnikoff, W.....	Petite Mazurka, Op. 2 (Scharfenberg).	G. Schirmer, N. Y.	4
“ “	Gavotte, Op. 4, No. 2.	G. Schirmer, N. Y.....	5
Sartorio, Arnoldo...	Musical Fairy Book, Op. 586.	T. Presser, Phila.	
No. 1 The Seven Little Goats.....	1	No. 6 The Tailor's Three Sons..	1
2 Dance of the Elves and Gnomes	1	7 Dance of the Nymphs....	1
3 Johnnie and Meg.....	1	8 The Tear Jug.....	1
4 Little Red Riding Hood.....	1	9 March of the Clowns....	1
5 Dance of the Brownies.....	1	10 Little Snow-White.....	1
Scarlatti, D.....	Pastorale, E min. (Tausig).	G. Schirmer, N. Y.....	6
Scharwenka, X.....	Polish Dance, Op. 3, No. 1.	“ “	6
“ “	Album for the Young, Op. 62.	“ “	
No. 1 Marsch	3	No. 8 Praeludium	5
2 Im Volkston (a Melody)...	2	9 Entschwundenes Glück	
3 Erzählung (a Tale)	2	(Lost Happiness).....	3
4 Barcarolle	3	10 Scherzino	4
5 Minuetto	3	11 Andante.....	3
6 Gavotte	3	12 Tarantella	5
7 Lied ohne Worte (Song With-			
out Words)	2		
Schehlmann, L.....	From Fairyland.	T. Presser, Phila.....	3
Scholtz, H.....	At the Spring (Scharfenberg).	G. Schirmer, N. Y.....	6
Schubert, F.....	Minuet, D, from Quartet, No. 8 (Schultz).	G. Schirmer, N. Y.....	6
“	Impromptu, Op. 90, No. 4, Allegretto, A flat (Buonamici).	G. Schirmer, N. Y.....	8
“	Moments Musicaux, Op. 94, No. 3.	T. Presser, Phila....	3
“	Impromptu, Op. 142, No. 2, Allegretto, A flat (Liszt).	G. Schirmer, N. Y.....	6
“	Impromptu, Andante con variazione, B flat, Op. 142, No. 3 (Liszt).	G. Schirmer, N. Y.....	8
“	Scherzo, B flat (Leefson).	T. Presser, Phila.....	4
Schubert-Liszt.....	La Sérénade, D min. (Leefson).	T. Presser, Phila.....	8
“ “	Soirées de Vienna, No. 6, Valse Caprice †.	G. Schirmer, N. Y.....	8

† Prescribed for Regents Examinations.

Schubert-Liszt	Hark, Hark ! The Lark (Parsons). G. Schirmer, N. Y . .	9
Schuett, E	Étude Mignonne, Op. 16, No. 1 (Scharfenberg). G. Schirmer, N. Y	8
“	Gavotte Humoresque, Op. 17, No. 1 (Leefson). T. Presser, Phila	5
Schumann, G.	Tarantelle, Op. 11 (Scharfenberg). G. Schirmer, N. Y . .	7
Schumann, R.	Cradle Song, G. G. Schirmer, N. Y	2
“	Fantasy Pieces, Op. 12 (Hollaender). G. Schirmer, N. Y.	
	No. 3 . Warum ? (Why?) †	6
	4 Grillen (Whims) †	8
	7 Traumes wirren (Dream Tangles) †	9
“	12 Symphonic Études in the form of variations; with appendix of 5 vars. Preface by Vogrich, Op. 13. † G. Schirmer, N. Y	10
“	Träumerei, Op. 15, No. 7 † Romanze, Op. 68, No. 19. † G. Schirmer, N. Y	2
“	Kreisleriana, B flat, Op. 16, No. 2 † (Hollaender). G. Schirmer, N. Y	10
“	Novelette, F, Op. 21, No. 1 † (Clara Schumann)	7
“	Nachstück (Nocturne), F, Op. 23, No. 4 (Scharfenberg). G. Schirmer, N. Y	5
“	Vienna Carnival Scenes, Op. 26 †. G. Schirmer, N. Y.	
	No. 2 Romance, G min 4	
	3 Scherzino, B flat 5	
“	Romance, F sharp, Op. 28, No. 2 (Clara Schumann)	6
Schumann, R.	Album for the Young, Op. 68, † 43 numbers; Steingraeber edition.	
No. 1	Melody	1
2	Soldiers' March	1
3	Humming Song	1
4	A Choral	1
5	A Little Piece	1
6	A Poor Orphan Child	1
7	Hunting Song	1
8	Wild Horseman	2
9	Folk Song	2
10	Happy Farmer	1
11	Siciliano	3
12	Knight Rupert	4
13	May Song	4
14	A Little Study	3
15	Spring Song	3
16	First Loss	2
17	Little Morning Wanderer	3
18	Reapers' Song	2
19	A Little Romance	2
20	Rustic Song	2
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22	Roundelay	4
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30	Lento assai	4
31	War Song	4
32	Sheherazade	4
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34	Theme	4
35	Mignon	4
36	Italian Sailors' Song	4
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 St. Peter's, Ox-
 fordC. M.
 St. Petersburg...L. M. 6l.
 St. Stephen.....C. M.
 St. Theodulph...7s, 6s, Ref.
 St. Thomas.....S. M.
 St. Vincent.....L. M.
 Stabat Mater....8, 8, 7, D.
 Stanley7s, D.
 Stella6, 6, 6, 6, 12, 12.

Stephanos	8, 5, 8, 3.	Warsaw	6, 6, 6, 6, 8, 8.
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Storrs	L. M.	Wellesley	8s, 7s.
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Truro	L. M.	Wilson	8s, 7s.
Upham	C. M.	Winchester Old . .	C. M.
Uxbridge	L. M.	Woodworth	L. M.
Vesperi Lux	7, 7, 7, 5.	Worship	L. M.
Ward	L. M.	Zion	8, 7, 8, 7, 4, 7.

The 14 double chants are respectively by Beethoven, Boyce, Calah, Cooke, Crotch, Goss (arr. from Beethoven), Havergal, Jones, Lowes, Morley, Randall, Robinson, Smyth.

The 4 settings of the Lord's Prayer are respectively by Lansing, Dressler, and 2 by Salter.

NEW YORK POINT HYMN-TUNE BOOK.

A Collection of 600 Hymn Tunes, also Chants and Occasional Pieces.

CONTENTS OF VOL. II—320 HYMN TUNES, INCLUDING 25 PROCESSIONAL
HYMNS; 14 CHANTS AND 4 SETTINGS OF THE LORD'S PRAYER.

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- Evan.....C. M.
 Evanston.....C. M.
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 GenevaC. M.
 Germany.....L. M.
 Gleason7s, 6s.
 Glorious Things of Thee are Spoken.
 God Be with You .9, 8, 8, 9, Ref.
 God of Our Fa-
 thersP. M.
 Godfrey6s, 5s, D.
 Going Home.....L. M. Ref.
 GortonS. M.
 Goshen.....11s.
 Gouda.....C. M.
 GouldC. M.
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 GreenwoodS. M.
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 Habakkuk.....8, 8, 6, D.
 Hampstead ...C. M.
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 Hark! Hark! My Soul!
 Hark! the Voice Eternal.
 Hark! What Mean Those Holy
 Voices.
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 HaydnS. M.
 Heber.....C. M.
 He Leadeth Me..L. M. Ref.
 Hendon7s.
 Henley ...11s, 10s.
 Hesperus.....L. M.
 Hirst.....8, 7, 8, 7, 4, 7.
 Hodges7s, 6s, D.
 HolmfirthC. M. D.
 Holy, Holy, Holy! Lord, God Al-
 mighty.
 Homeland.....7s, 6s, D.
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 the Cross.....7s, Ref.
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 Every Hour ...6s, 4s, Ref.
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 Jesus, Saviour,
 Pilot Me.....7s, 6l.
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 LeightonS. M.
 Leyden7s, D.
 LinwoodL. M.
 LlandaffC. M.
 Los Angeles.....8, 8, 6, D.
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 Mear C. M.
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 Mendon L. M.
 Messiah 7s, D.
 Meribah 8, 8, 6, P.
 Middletown 8s, 4s.
 Migdol L. M.
 Missionary Chant.. L. M.
 Missionary Hymn.. 7s, 6s, D.
 Monmouth 8s, 6l.
 Moore 6s, 5s.
 More Love to
 Thee 6, 4, 6, 4, 6, 6, 4.
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 Morn's Roseate Hues Have Decked
 the Sky.
 Moultrie 8s, 7s, D.
 Munus 7s.
 Nashville..... 8s, 6l.
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 Newark S. M.
 Norcott..... 6s, 5s, D.
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 O Perfect Love .. 11s, 10s.
 Olney C. M.
 One More Day's
 Work P. M. Ref.
 Onward, Christian Soldiers.
 Orono 10s, 4s.
 Overberg L. M.
 Palm Sunday.... L. M.
 Paradise 8s, 6s, Ref.
 Pass Me Not 8s, 5s, Ref.
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 Pax Tecum..... 10s.
 Penitence 6s, 5s, D.
 Pentecost..... L. M.
 Percivals 7s.
 Peterboro C. M.
 Pilgrims..... 11s, 10s, Ref.
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 Precious Name .. 8s, 7s, Ref.
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 Racine C. M.
 Radiance C. M.
 Radiant Morn ... 8, 8, 8, 4.
 Ravendale 8, 8, 6, D.
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 Rescue the Perish-
 ing P. M. Ref.
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 Rest L. M.
 Resurrexit..... P. M.
 Retreat..... L. M.
 Rex Regum C. M. D.
 Reynoldstone.... 7s, 6l.
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 Richmond S. M. D.
 Righini..... 6, 6, 4, 6, 6, 6, 4.
 Rodigast P. M.
 Rosedale L. M.
 Rothwell L. M.
 Russian Hymn .. P. M.
 Ruth C. M.
 Rutherford 7s, 6s, D.
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 Sarum 10, 10, 10, Hallelujah.
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 Selvin..... S. M.
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 Sleepers Wake... P. M.
 Solitude 7s
 Something for
 Jesus..... 6, 4, 6, 4, 6, 6, 6, 4.
 Spanish Hymn .. 7s, D.

Spoehr	C. M. D.	Theodore	L. M.
Spring	C. M.	Thornton	S. M.
St. Aelred	8, 8, 8, 8, 4.	Tidings	P. M.
St. Andrew of		To Thee, O Comforter Divine.	
Crete	6s, 5s, D.	Transfiguration ..	C. M.
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St. Colomb	7, 6, 8, 6, D.	Whole-Hearted ..	11s, 10s, Ret.
St. Cyprian	8s, D.	Truman	C. M. D.
St. Edmund	6, 4, 6, 4, 6, 6, 4.	Varina	C. M. D.
St. Fabian	7s, D.	Veni	S. M.
St. George	S. M.	Vexillum	6s, 5s, 12l.
St. George's, Bol-		Victory	S. M.
ton	7s, 6s, D.	Vigil	S. M.
St. George's,		Vigilate	7, 7, 7, 3.
Windsor	7s, D.	Vincent	8s, 4s, D.
St. Gertrude.	6s, 5s, D. Ref.	Visio Domini	11s, 10s.
St. Hill	6s, 5s, D.	Vox Dilecti	C. M. D.
St. Marguerite ...	C. M.	Wake, Awake, for Night Is Flying.	
St. Theresa	6s, 5s, D. Ref.	Waratah	L. M.
State Street	S. M.	Waring	C. M. 6l.
Sutherland	L. M.	Washington	L. M.
Swabia	S. M.	Watchman	7s, D.
Sweet Hour of		Weary of Earth.	
Prayer	8s, D	Webb	7s, 6s, D.
Sweet Saviour, Bless Us Ere We Go.		Welton	L. M.
Sylvester	7s, 6s.	Wessex	8, 6, 8, 6, 8, 8.
Tarry With Me, O My Saviour!		Westlake	C. M. D.
Tell It Out	P. M.	Westminster	C. M.
Temple	C. M.	We March, We March to Victory.	
Tetworth	8, 7, 8, 8, 7.	Whithington	S. M.
Thalberg	7s, 6s, D.	Wilmot	8s, 7s.
The Day is Past and Over.		Wimborne	L. M.
The Kingdom		Windham	L. M.
Coming	6, 6, 8, 6, 6, 8, Ref.	Woodland	8, 6, 8, 8, 6.
The Rock of Ref-		Woodstock	C. M.
uge	L. M. Ref.	Work Song	7s, 6s, D.
The Solid Rock ..	L. M. Ref.	Yoakley	L. M. 6l.
The Son of God Goes Forth to War.		Zephyrs	L. M.

The 14 double chants are respectively by Aldrich, Attwood, Barnby, Battishill, Crotch, Dupuis, Handel, Kettle, Norris, Smart, Smith (unknown), Wesley, Woodward.

The 4 settings of the Lord's Prayer are respectively by Hammond, Schilling, Wilkinson and Shepard.

EIGHTY-TWO HYMN TUNES IN VARIOUS METERS.

America, 6s, 4s.	Marlow, C. M.
Amsterdam, 7s, 6s, D. Irr.	Mear, C. M.
Antioch, C. M.	Mendon, L. M.
Arlington, C. M.	Meribah, C. P. M.
Autumn, 8s, 7s, D.	Migdol, L. M.
Azmon, C. M.	Missionary Chant, L. M.
Balerna, C. M.	Missionary Hymn, 7s, 6s, D.
Bemerton, C. M.	Morning, 6s, 5s, P.
Boylston, S. M.	Nashville, L. P. M.
Carlisle, S. M.	Newark, S. M.
Christmas, C. M.	Noel, C. M.
Clarendon, C. M.	Old Hundred, L. M.
Colchester, C. M.	Olivet, 6s, 4s.
Comber, S. M.	Olmütz, S. M.
Coronation, C. M.	Olney, S. M.
Cowper, C. M.	Park Street, L. M.
Cranbrook, S. M.	Pleyel's Hymn, 7s.
Creation, L. M. D.	Portuguese Hymn, 11s.
Dennis, S. M.	Rockingham, L. M.
Downs, C. M.	Rothwell, L. M.
Duke Street, L. M.	Scotland, 12s.
Dundee, C. M.	Shirland, S. M.
Faben, 8s, 7s, D.	Sicily, 8s, 7s, 4s.
Geer, C. M.	Silver Street, S. M.
Germany, L. M.	Solid Rock, L. M. Ref.
Gorton, S. M.	Solitude, 7s.
Hamburg, L. M.	St. Ann's, C. M.
Handel, S. M.	State Street, S. M.
Harmony Grove, L. M.	St. Martyn's, C. M.
Harwell, 8s, 7s, 6l.	St. Thomas, S. M.
Haydn, S. M.	Tallis' Evening Hymn, L. M.
Hebron, L. M.	Thornton, S. M.
Italian Hymn, 6s, 4s.	Uxbridge, L. M.
Jerusalem the Golden, 7s, 6s, D.	Varina, C. M. D.
Laban, S. M.	Ward, L. M.
Leighton, S. M.	Warwick, C. M.
Lenox, H. M.	Webb, 7s, 6s, D.
Leyden, L. M.	Windham, L. M.
Loving Kindness, L. M.	Whithington, S. M.
Luther, S. M.	Woodland, C. M.
Manoah, C. M.	Woodstock, C. M.

NOTE.—The above 82 Hymn Tunes are found in the collection of 600, but the title differs in the case of six, viz.:

Handel is called Thatcher.

Jerusalem the Golden is called Ewing.

Noel is called Denny.

Solid Rock is called The Solid Rock.

St. Ann's is called St. Anne.

Tallis' Evening Hymn is called Evening Hymn.

GUITAR MUSIC.

Arpeggio exercises.

Charming Gavotte, Le Thiere.

Caprice, King.

Guitar Method, Carcassi.

NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification of the foregoing list of pianoforte music is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Pianoforte Music, Classified.

FIRST YEAR

- Behr, FOp. 575, No. 1 Child's Song
2 In the Month of May
3 Child's Play
6 Shepherd's Song
All from Pianists' First and Second Year (Oesterle)
- Biedermann, A. J.....Spring Flowers, from Pianists' First and Second Year
(Oesterle)
“Op. 91, No. 2, The Old Man in Leather, from Pianists'
First and Second Year (Oesterle)
- Burgmüller, F.....Op. 100, 25 Progressive Pieces
No. 1 Candor No. 5 Innocence
2 Arabesque 7 Clear Stream
3 Pastoral 10 Delicate Flower
- Ehmant, A.....36 Melodic and Rhythmical Studies, Book I †
No. 1 Little Melody No. 10 Tyrolienne
2 Variation of No. 1 11 Swing Song
3 Variation of No. 1 12 Cantilene
4 Variation of No 13 Consolation
5 Waltz 14 Prelude
6 Chase 15 Étude No. 1
7 Theme 16 Étude No. 2
8 Waltz 17 Étude No. 3
9 March 18 Étude No. 4
19 Divertissement
- Gounod, C.....Les Pifferari (The Bagpipers). Schott Bros., Mayence
- Gurlitt, C.....Op. 74, Aus der Kinderwelt
No. 1 Morning Song No. 5 Slumber Song
2 The Friendless Child 7 Choral
3 Cradle Song
- Gurlitt, C.....Op. 130, 35 Easy Studies
No. 1 Morning Greeting No. 5 Off to the Meadows
2 Mischievous Boy 6 March of the Tin Soldiers
3 The Gentle Maiden 7 In the Garden
4 Prayer 8 Ländler
- Hackh, O.....Op. 230, No. 2, The Tin Soldier
5, Barcarolle, On the Sea
Both from Pianists' First and Second Year (Oesterle)

† Prescribed for Regents Examinations

Horvath, G. Op. 109, 12 Characteristic Pieces without octaves

- | | |
|-----------------------|---------------------|
| No. 1 The Clown | No. 7 Babe's Waltz |
| 2 Janizary March | 8 On Flowery Mead |
| 3 Joy in the Dance | 9 Hungarian Dance |
| 4 Bird on the Bough | 10 Old French Dance |
| 5 Italian Dance Scene | 11 Styrian |
| 6 The Mill Wheel | 12 The Goose Step |

Köhler, L. Op. 190, 36 Easy Pieces for Beginners

Lichner, H. A Short Story, from Pianists' First and Second Year
(Oesterle)

Maxim, Florence. The Dancing School in Noah's Ark

- | | |
|-------------------------|-------------------------------|
| No. 1 The Cat | No. 7 The Rabbit |
| 2 The Rooster | 8 The Rat |
| 3 The Pig | 9 The Kangaroo |
| 4 The Squirrel's Lament | 10 The Peacocks |
| 5 The Bear | 11 The Elephant and the Mouse |
| 6 The Giraffe | 12 Old Noah Himself |

Mozart, W. A. Sonatina, C, from Pianists' First and Second Year (Oesterle)

Reinecke, C. Op. 107, No. 14, At Sunset, from Pianists' First and
Second Year (Oesterle)

Rogers, J. H. 6 Little Pieces without octaves, No. 1, Melody

Rummel, J. Les Allegresses Infantines, No. 1, Waltz

“ Tyrolienne, from Pianists' First and Second Year (Oesterle)

“ Rondino Galop, from Pianists' First and Second Year
(Oesterle)

Sartorio, A. Op. 586, Musical Fairy Book

- | | |
|------------------------------------|-------------------------------|
| No. 1 The Seven Little Goats | No. 6 The Tailor's Three Sons |
| 2 Dance of the Elves and
Gnomes | 7 Dance of the Nymphs |
| 3 Johnny and Meg | 8 The Tear Jug |
| 4 Little Red Riding Hood | 9 March of the Clowns |
| 5 Dance of the Brownies | 10 Little Snow-White |

Schumann, R. Op. 68, Album for the Young †

- | | |
|-------------------|-----------------------|
| No. 1 Melody | No. 5 A Little Piece |
| 2 Soldiers' March | 6 A Poor Orphan Child |
| 3 Humming Song | 7 Hunting Song |
| 4 A Choral | 10 Happy Farmer |

Smith, Hannah Op. 16, Miniatures

- | | |
|-----------------------|---------------------|
| No. 1 Rock-a-Bye Song | No. 7 Criss Cross |
| 2 Vacation March | 8 May Song |
| 3 The Brooklet | 9 Turkish Patrol |
| 4 Coaxing | 10 In the Greenwood |
| 5 Sparkling Wavelets | 11 Butterflies |
| 6 Here We Go! | 12 A Dismal Day |

Spindler, F. Op. 44, May Bells. 12 Songs Without Words

- | | |
|------------------|--------------|
| No. 1 Tranquillo | No. 4 Intimo |
| 2 Semplice | 5 Dolcemente |
| 3 Gioviale | |

† Prescribed for Regents Examinations.

Swift, N. E. A Day at the Fair

- No. 1 The Merry-Go-Round
2 The Pop-corn Boy
3 The Pretty Little Girl

- No. 4 The Prize Pony
5 The Horse Race
6 A Tired Child

Swift, N. E. 12 Children's Pieces

- No. 1 Mistress Mary, Quite Con-
trary
2 In the Bazaar
3 Jack in the Box
4 The North Wind Doth Blow
5 The Grasshopper
6 The Bogie Man

- No. 7 Down by the Frog Pond
8 The Old Clock
9 The Japanese Doll
10 Ding, Dong, Bell
11 The Owl
12 Little Bo-Peep

Thomé, F. Mélodie, from Pianists' First and Second Year (Oesterle)

" Remembrance, from Pianists' First and Second Year
(Oesterle)

Wait, Wm. B. Normal Course of Pianoforte Technic

SECOND YEAR

Bach, J. S. 12 Little Preludes †

- No. 1 Moderato, C
2 Tempo commodo, C min.

- No. 9. Molto moderato, E min.
10. Moderato, F

Baumfelder, F. Op. 270, No. 6, Music Box

Beethoven, L. Sonatina, G, from Pianists' First and Second Year (Oesterle)

" Minuet, C, from Pianists' First and Second Year (Oesterle)

" Nouvelle Bagatelle

Blakeslee, A. C. Op. 25, Crystal Fountain Waltz

Burgmüller, F. Op. 100, 25 Progressive Pieces

- No. 4 Little Reunion
6 Progress
8 Graceful
9 The Chase
11 The Blackbird
12 Farewell

- No. 13 Consolation
14 Styrienne
15 Ballad
16 Gentle Complaint
17 Prattler
18 Inquietude
19 Ave Maria

Clementi, M. Op. 36, 6 Sonatinas †

No. 1 Allegro, Andante, Vivace, C

No. 2 Allegretto, Allegretto, Allegro, G

Due, F. Bric-à-Brac, Album Musical

- No. 1 Fragile
2 Valenciennes
3 Le Pont des Baisers
4 Petite-Maitre
5 Malgré-moi

- No. 6 Synnóve
7 L'Épinette
8 Fumée
23 Partout
24 Sur La Route de Bayreuth

Dutton, Theodora. 5 Little Tone Stories

- No. 1 Boating Song
2 Gipsy Dance
3 The Night Wind

- No. 4 The Spinning Wheel
5 The Happy Secret

† Prescribed for Regents Examinations.

- Ehmant, A.....36 Melodic and Rhythmical Studies, Book II †
 No. 1 Resignation No. 4 Rustic Dance
 2 Capriccietto 5 Study in Thirds
 3 Polka 6 Quickstep
- Engelmann, H.....Op. 620, No. 2, Awakening
- Gade, N. W.....Op. 36, Christmas Pieces †
 No. 1 The Christmas Bells No. 3 The Christmas Tree
- Gounod, C.....Marche Pontificale, F
- Gurlitt, C.....Op. 74, Aus der Kinderwelt
 No. 4 After School No. 14 In the Garden
 6 Santa Claus Song 16 A Winter Day
 9 Tin Soldiers' March 19 Evening Prayer
- “ “.....Op. 101, No. 3, Serene Morning
- “ “.....Op. 130, 35 Easy Studies
 No. 9 The Daring Horseman No. 17 The Rope Dancer
 10 Happy Hours 18 A Ditty
 11 A Little Dance 20 The Lament
 12 A Round Dance 21 From the North
 13 Children's Ball 22 Rustic Dance
 14 Sunshine 23 Serious Moments
 15 Under the Village Limes 31 Innocence
 16 At the Pianoforte
- “ “.....Op. 140, No. 7, The Festive Dance, from Pianists' First and
 Second Year (Oesterle)
- Handel, G. F.Fugue No. 1, from 6 Fugues
- Haydn, J.....Andantino, from Pianists' First and Second Year (Oesterle)
- Hiller, P.....Op. 61, No. 10, Butterfly Chase, from Pianists' First and
 Second Year (Oesterle)
- “ “.....Op. 61, No. 11, Farewell, Dear Home, from Pianists' First
 and Second Year (Oesterle)
- Hoffman, C.....Romance, On the Heights
- Hummel, J. N.....Scherzo, from Pianists' First and Second Year (Oesterle)
- Karganoff, G... ..Op. 25, No. 4, Grandfather's Dance, from Pianists' First and
 Second Year (Oesterle)
- Köhler, L.....Op. 243, Going to Church, from Pianists' First and Second
 Year (Oesterle)
- Kullak, T.....Op. 81, Scenes from Childhood
 No. 1 Child's Prayer
 2 The Little Wanderer
 3 Grandmother Tells a Ghost Story
 4 Opening of the Children's Party
 5 Loving Soul and a Pure Heart
- Lange, G.....Op. 243, No. 4, Harvest Tide, from Pianists' First and Second
 Year (Oesterle)
- Lichner, H.....12 Characteristic Pieces
 No. 1 Entreaty No. 3 Longing
 2 Contemplation
- “ “.....Abendlied, Devotion, E flat

† Prescribed for Regents Examinations.

- Lichner, H. Op. 111, Bunte Blumen (Gay Flowers)
 No. 1 Tausendschön (Daisy)
- Loeschhorn, A. Op. 96, Aus der Kinderwelt
 No. 1 Sabbath Morning No. 4 In the Boat
 2 The Little Postillion 5 The Request
 3 There Was Once a King
- Loeschhorn, A. Op. 138, No. 7, In the Twilight, from Pianists' First and
 Second Year (Oesterle)
- Meister, W. Forget Me Not, from Pianists' First and Second Year (Oesterle)
- Mendelssohn, F. Songs Without Words †
 No. 4 Confidence No. 9 Consolation
- Mozart, W. A. Rondo, C, from Pianists' First and Second Year (Oesterle)
 " " Menuet, F, from Don Giovanni
- New York Point Hymn-Tune Book
- Orth, L. E. Op. 22, 12 Études
 No. 1 Little Waves No. 5 Finger Tips
 2 At the Farm 6 Sweetly Singing
 3 Little Joker 8 To and Fro
 4 Hand Over Hand
- Poldini, E. General Boom Boom, from Pianists' First and Second Year
 (Oesterle)
- Reinecke, C. Cavatine, C
- Reinhold, H. Op. 39, No. 2, Fairy Tale, from Pianists' First and Second
 Year (Oesterle)
- Rogers, J. H. 6 Little Pieces without octaves
 No. 2 Tarantella No. 5 Mazurka
 3 Gavotte 6 March
 4 Spanish Dance
- Rohde, E. Marionettes, from Pianists' First and Second Year (Oesterle)
- Rummel, J. Les Allegresses Infantines
 No. 2 Polka No. 5 Galop
 3 Polka Mazurka 6 Schottisc
 4 Tyrolienne
- Scharwenka, X. Op. 62, Album for the Young.
 No. 2 Im Volkston (A Melody)
 3 Erzählung (A Tale)
 7 Lied ohne Worte (Song Without Words)
- Schumann, R. Op. 68, Album for the Young
 No. 8 Wild Horseman No. 19 A Little Romance
 9 Folk Song 20 Rustic Song
 16 First Loss 24 Harvest Song
 18 Reapers' Song 26 Moderato con espressione
- Schumann, R. Op. 15, No. 7, Träumerei, † Op. 68, No. 19, Romanze †
 " Wiegenliedschen (Cradle Song)
- Seeboeck, W. E. C. ... The Dream Fairy

† Prescribed for Regents Examinations.

- Smith, Hannah.....Op. 18, *Storiettes*
 No. 1 Grandmother's Story No. 4 Told at Twilight
 2 Farewell, My Dear 5 All on a Summer's Day
 3 The Golliwog 6 Funeral of the Tin Soldier
- Spindler, F.....Op. 44, *May Bells*. 12 *Songs Without Words*
 No. 6 Di buon Umore No. 10 Dolce
 7 Giocosamente 11 Dolente
 8 Tenore 12 Religioso
 9 Cordiale
- Spindler, F.....Trumpeter's Serenade, from *Pianists' First and Second Year*
 (Oesterle)
- Steenfeldt, P.A.D...The Prayer of the King's Daughter, from *Pianists' First and Second Year* (Oesterle)
- Tschaikowsky, P.....German Song, from *Pianists' First and Second Year* (Oesterle)
 “.....Op. 39, *Dolly's Funeral*, from *Pianists' First and Second Year* (Oesterle)
- Von Wilm, N.....Op. 81, No. 10, *Gavotte*, from *Pianists' First and Second Year* (Oesterle)
 “.....Op. 81, No. 16, *Mazurka*, from “*Pianists' First and Second Year* (Oesterle)
- Wait, Wm. B.....Normal Course of Pianoforte Technic
- Westerhout, N.....Rondo d'Amour
- Wolff, B.....Op. 44, No. 6, *Children at Play*, from *Pianists' First and Second Year* (Oesterle)
 “.....Op. 50, No. 1, *Rondo, G*, from *Pianists' First and Second Year* (Oesterle)

THIRD YEAR

- Atherton, F. P.....Op. 198, *Adoration*
- Bach, J. S.....All of previous year
 “.....12 *Little Preludes* †
 No. 3 Vivace, D min. No. 7 Allegro, C min.
 4 Moderato, D 8 Molto moderato, D
 5 Moderato, E 11 Allegro, F
 6 Vivace, E min. 12 Allegretto, G min.
- Bach, J. S...Prelude No. 1, C, from *Well-Tempered Clavichord*, from *Pianists' First and Second Year*. (Oesterle)
- Baumfelder, F.....Op. 270, *Kinderscenen*
 No. 1 Sandman Knocks No. 5 Young Officer
 2 The Stork Has Come 7 Setting Sun
 3 Old Ruin 8 Grandma's Tale
 4 Vintage
- Beethoven, L.....Op. 33, 7 *Bagatelles*, No. 3, *Allegretto*, F †
 “.....Album-Leaf, *Für Elise* †
 “.....Op. 49, No. 2, *Sonatina*, G †
- Blakeslee, A. C.....Op. 9, *May Party Dance*

† Prescribed for Regents Examinations.

- Burgmüller, F. Op. 100, 25 Progressive Pieces
 No. 22 Barcarolle No. 24 Swallow
 No. 25 Chevaleresque
- Chopin, F. Op. 28, Prelude No. 6, B min. †
 “ “ Op. 28, Prelude No. 7, A †
- Clementi, M. Op. 36, 6 Sonatinas †
 No. 3 Spiritoso, Un poco adagio, Allegro, C
 4 Allegro con spirito, Andante, Rondo, F
 5 Presto, Air Suisse, Rondo, G
 6 Allegro con spirito, Rondo, D
- Due, F. Bric-à-Brac, Album Musical
 No. 10 Rococo No. 17 Vers Le Nord
 11 Le Chant D'Ingeborg 18 La Procession des Aïeux
 12 Le Lendemain 19 Le Sentier
 13 Cheveux Blancs 20 Pauvre Enfant
 14 La Vieille Amie 21 Pourquoi
 15 Au Pis Aller 25 Enfin
 16 Sans Intention 26 Le Jour de L'An
- Ehmant, A. 36 Melodic and Rhythmical Studies, Book III †
 No. 1 Spring Song No. 4 Melody
 2 Bohemian Dance 5 Barcarolle
 3 Ballet Dance 6 Romance
- Engelmann, H. Op. 600, Melody of Love (4 hands)
- Gade, N. Op. 36, Christmas Pieces
 No. 2 Christmas Song No. 5 Dance of Little Girls
 4 Boys' Merry-Go-Round 6 Good Night
- Giese, T. Op. 293, 6 Melodious Pieces
 No. 1 Tarantelle No. 4 The Two Fisher-boys
 2 Children's Feast 5 Gavotte
 3 Grandmother's Song 6 Funeral March
- Goldner, W. Gavotte Mignonne
- Grieg, E. Op. 12, Lyrical Pieces
 No. 1 Arietta No. 3 Watchman's Song
 2 Waltz 8 Patriotic Song
- Gurlitt, C. Op. 74, Aus der Kinderwelt
 No. 8 Merry Company No. 15 The Snow Man
 10 The Bold Rider 17 The Ring Dance
 11 The Doll's Dance 18 Sorrowful Hour
 12 Under the Linden 20 The Gentle Child and the
 13 The Sick Little Brother Noisy Child
- Gurlitt, C. Op. 130, 35 Easy Studies
 No. 19 A Water Party No. 29 The Hunt
 24 Menuetto 30 Song Without Words
 25 Scherzo 32 A Loss
 26 Impromptu 33 Youthful Courage
 27 A Request 34 Hymn
 28 Onward ! 35 Good Night

† Prescribed for Regents Examinations.

- Reinhold, HOp. 39, No. 9, Hungarian Dance, from Pianists' First and Second Year (Oesterle)
- Richmond, BDance of the Honey Bees, B flat
- Rubinstein, AAubade (Morning Serenade), E flat
- Scharwenka, XOp. 62, Album for the Young
- | | | | |
|-------|------------|-------|--------------------------------------|
| No. 1 | Marsch | No. 6 | Gavotte |
| 4 | Barcarolle | 9 | Entschwundens Glück (Lost Happiness) |
| 5 | Minuetto | 11 | Andante |
- Schehlmann, LFrom Fairy Land
- Schmoll, AOp. 50, No. 23, Polonaise, from Pianists' First and Second Year. (Oesterle)
- “Jodel”Op. 50, No. 24, Cymbals and Castanets, from Pianists First and Second Year. (Oesterle)
- Schubert, FOp. 94, Moments Musicaux, No. 3
- Schumann, ROp. 68, Album for the Young†
- | | | | |
|--------|-------------------------|--------|---------------------------------|
| No. 11 | Siciliano | No. 28 | Remembrance, Nov. 4, 1847 |
| 14 | A Little Study | 38 | Winter Time, No. 1 |
| 15 | Spring Song | 41 | Northern Song, Greeting to Gade |
| 17 | Little Morning Wanderer | 42 | Figurated Choral |
| | | 43 | New Year's Song |
- Schumann, ROp. 85, No. 1, Birthday March
- Schytte, LOp. 79, 12 Miniaturen
- | | | | |
|--------|-------------------------|--------|-----------|
| No. 1. | Norwegischer Bauerntanz | No. 2. | Ein Traum |
|--------|-------------------------|--------|-----------|
- Smith, S.Dorothy, An Old English Dance
- Sousa, J. PLiberty Bell March
- Spindler, FOp. 123, No. 3, Liebeslied
- Suppé, FMarche du Diable (4 hands)
- Wait, Wm. BNormal Course of Pianoforte Technic
- Weyts, HOp. 66, Polka de Salon (Selberglöckchen) (4 hands)
- Wolcott, J. TScherzo, Play of the Fountain

FOURTH YEAR

- Bach, J. SAll of previous years
- Bach, J. S15 Two-voiced Inventions†
- | | | | |
|-------|-----------------|--------|-------------------------------|
| No. 1 | Allegro, C | No. 13 | Allegretto tranquillo, A min. |
| 4 | Allegro, D min. | 14 | Moderato, B flat |
| 6 | Allegretto, E | 15 | Allegro non troppo, B min. |
- Bach, J. SAlbum of 21 Selected Pieces
- | | |
|-------|---|
| No. 2 | Menuet, from First Partita, B flat |
| 4 | Sarabande, from Fifth English Suite, E min. |
| 6 | Sarabande, from First French Suite, D min. |
| 8 | Gigue, from First Partita, B flat |
| 10 | Menuet, from Third French Suite, B min. |
| 12 | Aria, from Fourth Partita, D |

† Prescribed for Regents Examinations.

- No. 13 Bourrée, from Third 'Cello Suite, G
 14 Bourrée, from Trumpet Suite, D
 15 Intrata, from Fifth 'Cello Suite, G min.
 16 Bourrée, from Second Violin Sonata, G min.
 17 Rondo-Gavotte, from Sixth Violin Sonata, E
 19 Menuet, from First 'Cello Suite, D
 20 Aria, from Pentecost-Cantata, F
 21 Gavotte, from Sixth 'Cello Suite, D
- Bach, J. S. Gavotte, from G major suite. Kullak edition
 " Preambulum. Kullak edition
 " Bourrée, G, from Fourth 'Cello Sonata
- Beaumont, P. Berceuse, Slumber Sweetly
 " Con Amore. Mélodie
- Beethoven, L. Op. 49, No. 1, Sonatina, G min.
 " Op. 33, 7 Bagatelles †
 No. 1 Andante grazioso, quasi No. 4 Andante, A
 allegretto, E flat 6 Allegretto quasi andante, D
 2 Scherzo, allegro, C
- Behr, F. Op. 150, No. 1, Une Perle, Bluette
- Burgmüller, F. Op. 100, 25 Progressive Pieces
 No. 20 Tarantelle No. 23 Return
 21 Harmony of the Angels
- Czerny, C. Op. 261, 101 Preparatory Lessons
- Chopin, F. Op. 6, No. 1, Mazurka No. 1, F sharp min. †
 " Op. 24, No. 1, Mazurka No. 14, G min. †
 " Op. 28, Prelude No. 20, C min. †
- Due, F. Bric-à-Brac, Album Musical
 No. 9 La Noce No. 22 La Bagatelle
- Dvořák, A. Op. 101, No. 7, Humoreske
- Ehmant, A. 36 Melodic and Rhythmical Studies, Book IV †
 No. 1 Water Nymph No. 4 Valse Melancholique
 2 Elegy 5 May Dance
 3 Méditation
- Engelmann, H. Op. 523, Diamond Medal March and Two-Step
- Eugene, M. C. Cupid's Garden, Intermezzo
- Foote, A. Op. 27, 9 Études, No. 2, Andante espressivo, A min. †
- Geibel, A. Gavotte Allemande
- Goerdeler, R. Electric Flash Galop (4 hands)
- Grieg, E. Op. 12, Lyrical Pieces
 No. 4 Elfin Dance No. 6 Norwegian Melody
 5 Folk Song 7 Album-Leaf
- Handel, G. F. Fugue No. 3, from 6 Fugues
 " Fugue No. 4, from 6 Fugues
 " Largo, G
- Heller, S. Petite Tarantelle
- Hewitt, H. D. With Wind and Tide March (4 hands)

† Prescribed for Regents Examinations

- Hiller, F. Op. 56, Rhythmical Studies, Book I
 No. 1 Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time No. 9 Andante melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time
- Jensen, A. Op. 17, Scenes of Travel
 No. 1 Greeting at Morn No. 4 The Wayside Cross
 3 The Mill
- Kuhlau, F. E. Op. 55, No. 2, Sonatina, G \sharp
 “ Op. 55, No. 3, Sonatina, C \sharp
- Lieurance, T. Valse Impromptu, A flat
- Loeschhorn, A. Op. 96, Aus der Kinderwelt
 No. 12 Good Night
- MacClymont, W. E. Op. 11, No. 1, Sunflower Dance
- MacDowell, E. A. Op. 51, Woodland Sketches \dagger
 No. 5 From an Indian Lodge No. 8 A Deserted Farm
- MacDowell, E. A. Op. 55, Sea Pieces
 No. 4 Starlight No. 7 Nautilus
 5 Song
- Marks, E. F. Op. 27, Petite Valse de Ballet
- Mendelssohn, F. Op. 16, No. 1, Fantasie, A min. \dagger
 “ “ Op. 72, 6 Christmas Pieces \dagger
 No. 5 Allegro assai, G min. No. 6 Vivace, F
- Mendelssohn, F. Songs Without Words \dagger
 No. 1 Sweet Souvenir No. 31 Meditation
 7 Contemplation 33 Song of the Pilgrim
 13 Evening Star 40 Elegie
 18 Duetto 42 Song of the Traveler
 19 On the Seashore 43 Belief
 25 May Breezes 46 Retrospection
 27 Funeral March
- Moszkowski, M. Op. 18, No. 1, Melody, F
- Mozart, W. A. Sonata, No 1, C \sharp
- New York Point Hymn-Tune Book
- Paderewski, I. J. Op. 8, No. 3, Melody, B
- Poldini, E. Waltzing Doll (Poupeé Valsante)
- Raff, J. Op. 75, No. 1, Fleurette, G
- Rubinstein, A. Op. 26, No. 1, Romance, F
- Sapellnikoff, W. Op. 2, Petite Mazurka.
- Scharwenka, X. Op. 62, Album for the Young, No. 10, Scherzino
- Schubert, F. Scherzo, B flat
- Schumann, R. Op. 26, Vienna Carnival Scenes, No. 2, Romance, G. min. \dagger
 “ “ Op. 68, Album for the Young \dagger
 No. 12 Knight Rupert No. 31 War Song
 13 May Song 32 Sheherazade
 21 Lento con espressione 33 Vintage Time
 22 Roundelay 34 Theme
 23 Cavalry-piece 35 Mignon
 25 Echoes from the Theater 36 Italian Sailors' Song
 27 Canon 37 Sailor's Song
 29 Strange Man 39 Winter Time, No. 2.
 30 Lento assai 40 Little Fugue

Prescribed for Regents Examinations.

- Schytte, L.....Op. 79, 12 Miniaturen
 No. 3 Am Fasching No. 7 Maerschen
 4 Der Troubadour
 Schytte, L.....Op. 23, No. 7, Slumber Song (Berceuse), G
 Waddington, E.....Op. 34, No. 1, The Witches' Patrol
 Wait, Wm. B.....Normal Course of Pianoforte Technic
 Zitterbart, F.....Romance, D flat

FIFTH YEAR

- Bach,^{*}J. S.....All of previous years
 " "15 Two-voiced Inventions†
 No. 2 Allegro moderato, C min. No. 9 Con spirito, F min.
 3 Vivace, D 10 Presto, G
 5 Allegro moderato, E flat 11 Allegro moderato, G
 7 Allegro, E min. min.
 8 Vivace, F 12 Allegro giocoso, A
 Bach, J. S.....Allemande, from G major suite, Kullak edition
 " "Courante, from G major suite, Kullak edition
 " "Bourrée, from G major suite, Kullak edition
 " "Album of 21 Selected Pieces
 No. 1 Gavotte, from Fifth French Suite, G
 5 Gavotte, from Sixth English Suite, D min.
 7 Bourrée, from Second English Suite, A min.
 11 Gavotte, from Third English Suite, G min.
 Beethoven, L.....Op. 14, No. 2, Sonata, G†
 " "Op. 33, 7 Bagatelles†
 No. 5 Allegro ma non troppo, C No. 7 Presto, A flat
 Bohm, C.....Op. 213, Charge of the Uhlans, Grand Galop Militaire (4 hands)
 " "Op. 282, Caressing Butterfly
 " "Op. 303, Fanfare, Rondo Militaire (4 hands)
 Brahms, J.....Hungarian Dance, No. 2 (4 hands)
 Chaminade, C.....Album of 17 Pieces
 No. 8 Op. 9, No. 1, Pièce Romantique
 Chopin, F.....Op. 9, No. 2, Nocturne, No. 2, E flat†
 " "Op. 7, No. 1, Mazurka, No. 5, B flat†
 " "Op. 7, No. 3, Mazurka, No. 7, F min.†
 " "Op. 24, No. 3, Mazurka, No. 16, A flat†
 " "Op. 28, No. 3, Prelude, No. 3, G†
 " "Op. 28, No. 15, Prelude, No. 15, D flat†
 " "Op. 69, No. 1, Valse, No. 9, A flat (Posthumous)†
 Cramer, J. B.....50 Selected Studies (Von Bülow)†
 No. 1 Allegro, C
 Engelmann, H.....Concert Polonaise (4 hands)
 Foote A.....Op. 27, 9 Études
 No. 1 Moderato grazioso, E
 No. 5 Allegretto grazioso, B flat
 Gaide, P.....Op. 36, Dance of the Gnomes

† Prescribed for Regents Examinations.

- Grieg, E. Op. 43, Lyrical Pieces
 No. 3 At Home
 “ “ Op. 46, First Peer Gynt Suite
 No. 2 Death of Åse
 Handel, G. F. Fugue No. 5, from 6 Fugues
 “ “ Fugue No. 6, from 6 Fugues
 Heller, S. Op. 45, No. 16, Il Penseroso †
 “ “ Op. 85, No. 2, Tarantelle
 “ “ Op. 138, No. 9, Curious Story
 Hiller, F. Op. 56, Rhythmical Studies, Book I
 No. 2 Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time
 3 Andante grave, $\frac{5}{4}$ time
 5 Andante un poco agitato, $\frac{4}{8}$ and $\frac{6}{8}$ time
 Jensen, A. Op. 17, Scenes of Travel
 No. 2 Joyous Rambling No. 6 Village Festival
 5 Distant View
 Liszt, F. Hungarian Rhapsodie, No. 2 (4 hands)
 MacDowell, E. A. Op. 51, Woodland Sketches †
 No. 3 At An Old Trysting Place No. 10 Told at Sunset
 MacDowell, E. A. Op. 55, Sea Pieces, No. 2, From a Wandering Iceberg
 Mason, Wm. Op. 16, Danse Rustique, E flat
 Mendelssohn, F. Songs Without Words †
 No. 5 Restlessness No. 29 Venetian Gondellied
 14 Lost Happiness 36 Serenade
 20 Fleeting Clouds 38 Adieu
 23 Song of Triumph 45 Tarantella
 47 The Moaning Wind
 Merkel, G. Op. 65, Hunting Scene
 Moszkowski, M. Op. 15, No. 1, Serenata (4 hands)
 “ “ Op. 15, No. 5, Waltz, D flat
 Mozart, W. A. Sonata, F, No. 4
 Nevin, E. Op. 13, Water Scenes
 No. 2 Ophelia No. 4 Narcissus
 “ “ Op. 25, A Day in Venice
 No. 1 Dawn No. 3 Venetian Love Song
 2 Gondoliers 4 Good Night
 Nevin, E. La Guitare. Pierrot et Pierrette
 Paderewski, I. J. Op. 14, No. 1, Minuet, G †
 Rubinstein, A. Op. 3, No. 1, Mélodie, F †
 “ “ Op. 30, No. 1, Barcarolle, F min.
 Sapellnikoff, W. Op. 4, No. 2, Gavotte
 Scharwenka, X. Op. 62, Album for the Yonng
 No. 8 Praeludium No. 12 Tarantella
 Schuett, E. Op. 17, No. 1, Gavotte Humoresque
 Schumann, R. Op. 23, No. 4, Nocturne (Nachtstück), F
 “ “ Op. 26, Vienna Carnival Scenes, No. 3, Scherzino, B flat †

† Prescribed for Regents Examinations.

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|----------------------|---|
| Schytte, L | Op. 79, 12 Miniaturen |
| No. 5 | Elfenspiel |
| 6 | Der Flötenspieler |
| 8 | Valse Mignonne |
| No. 9 | Abenddämmerung |
| 10 | Was die Quelle Singt |
| 11 | Aus Alter Zeit |
| 12 | Soldatenmarsch |
| Spindler, F | Op. 17, Drawing Room Flower |
| " " |Op. 140, Charge of the Hussars, D flat |
| Tschaikowsky, P..... | Op. 2, No. 3, Song Without Words |
| Wagner, R | Magic Fire Music from Die Walküre (4 hands) |
| Wait, Wm. B | Normal Course of Pianoforte Technic |

SIXTH YEAR

- Bach, J. SAll of previous years
 “ “Album of 21 Selected Pieces
 No. 3 Passepied from Fifth English Suite, E min.
 9 Praeludium from First Partita, B flat
- Bach, J. S22 Preludes and Fugues. Selected by C. Tausig, from the
 48 in the Well-Tempered Clavichord.† No. 1, C
 “ “15 Three-voiced Inventions. † No. 1, Allegro moderato, C
 “ “Bourrée, B min., from Second Violin Sonata
- Bach-MasonGavotte, D, from Sixth 'Cello Sonata
- Beethoven, LOp. 2, No. 1, Sonata, F min.†
- Bohm, C.....Op. 153, Polonaise, With Song and Mirth
- Chopin, FOp. 28, Prelude No. 13, F sharp †
 “ “Op. 33, No. 4, Mazurka No. 25, B min.†
 “ “Op. 37, No. 1, Nocturne No. 11, G min.†
 “ “Op. 64, No. 1, Valse No. 6, D flat †
 “ “Op. 69, No. 2, Valse No. 10, B min.†
- Clementi, M.....Gradus ad Parnassum
 No. 1 Veloce, C No. 14 Vivace, E flat
 2 Veloce, C 20 Presto, F sharp min.
 3 Allegro, C 24 Presto, C
 4 Veloce, G
- Cramer, J. B.....50 Selected Studies †
 No. 7 Moderato con espressione, F min. No. 8 Allegro brillante, C
- Grieg, E.....Op. 43, Lyrical Pieces
 No. 2 Solitary Wanderer
- Haberbier, E.....A Spring Flower (Fruehlingserwachen)
- Handel, G. F.....Harmonious Blacksmith, theme with variations
- Hiller, FOp. 56, Book I, Rhythmical Studies
 No. 6 Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time
 7 Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time
 8 Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time
 11 Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time
 12 Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time
- Holst, E.....Revel of the Witches (4 hands)
 “ “On to the Battle, Marche Triomphale (4 hands)

† Prescribed for Regents Examinations

- Horvath, G Op. 84, No. 2, Waving Scarves
Ketterer, E..... Op. 266, Saltarelle
Kontski, A. de Op. 271, Polonaise
Liadow, A..... Op. 32, Valse Badinage (The Musical Snuff-box)
Liebling, E Op. 33, Spring Song
Lysberg, C. B..... Op. 51, La Baladine .
MacDowell, E. A..... Op. 51, Woodland Sketches †
 No. 4 In Autumn No. 7 From Uncle Remus
 9 By a Meadow Brook
MacDowell, E. A..... Op. 55, Sea Pieces
 No. 1 To The Sea No. 6 From the Depths
 3 Anno Domini 1620
Martin, G. D..... La Ballerina
Mendelssohn, F..... Songs Without Words †
 No. 3 Hunting Song No. 26 The Departure
 8 Without Repose 30 Spring Song
 10 Estray 32 Lost Illusions
 11 The Brook 39 Delirium
 15 The Poet's Harp
Mendelssohn, F..... Op. 16, No. 2, Scherzo, E min. †
Merkel, G Op. 92, Tarantelle
Mills, S. B Op. 31, Gavotte
Moszkowski, M..... Op. 15, No. 1, Serenata
 “ Op. 32, No. 1, In Tempo di Minuetto
 “ Op. 18, No. 2, Scherzino, F
Nevin, E..... Op. 13, Water Scenes
 No. 3 Water Nymph
Offenbach, J..... Barcarolle, D, from the opera, Tales of Hoffmann
Ravina, H..... Op. 14, No. 1, Étude de Style
Rubinstein, A..... Op. 44, No. 1, Romance, E flat
Scarlatti, D..... Pastorale, E min.
Scharwenka, X..... Op. 3, No. 1, Polish Song
Scholtz, H..... At the Spring
Schubert, F..... Op. 142, No. 2, Impromptu allegretto, A flat
Schubert-Schultz Minuet, D, from Quartet No. 8
Schumann, R Op. 28, No. 2, Romance, F sharp
 “ Op. 12, No. 3, Warum? †
Wait, Wm. B Normal Course of Pianoforte Technic

SEVENTH YEAR

- Bach, J. S. All of previous years
 “ Gigue from the G major suite, Kullak edition
 “ Fugue from the Toccata, E min., Kullak edition.
 “ 22 Preludes and Fugues. Selected by C. Tausig from the
 48 in the Well-Tempered Clavichord †
 No. 3, D
 4, B flat
 5, C
 6, G min.
 7, D min.
 8, E min.
 9, F
 11, D min.
 12, F sharp

† Prescribed for Regents Examinations

- Bach, J. S Album of 21 Selected Pieces No. 18, Pr  ambule from 6th
Violin Sonata, E
- Beethoven, L Op. 10, No. 3, Sonata, D †
“ “ Op. 13, Sonata Path  tique, C min. †
- Chaminade, C Album of 17 Pieces, No. 1, Op. 29, S  r  nade
- Chopin, F Op. 10, No. 1,   tude No. 1, C †
“ “ Op. 28, Prelude No. 21, B flat †
“ “ Op. 40, No. 1, Polonaise, A †
“ “ Op. 50, No. 1, Mazurka No. 30, G †
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No. 4 Allegro appassionato, $\frac{3}{4}$ and $\frac{1}{4}$ time
10 Allegro vivace e con grazia, $\frac{1}{8}$ and $\frac{9}{8}$ time
13 Allegro energico, $\frac{5}{4}$ and $\frac{4}{4}$ time
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3 Allegretto, D 6 Allegretto, F sharp
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 15, F min.
 16, B min.
 18, C sharp min.
 19, E flat min.
 22, G sharp min.
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 Chopin, F.....Op. 29, No. 1, Impromptu, A flat †
 “Op. 37, No. 2, Nocturne No. 12, G †
 “Op. 10, No. 5, Étude No. 5, G flat †
 “Op. 17, No. 1, Mazurka, No. 10, B flat †
 “Op. 42, Grande Valse No. 5, A flat †
 “Op. 34, No. 1, Valse Brillante No. 2, A flat †
 “Op. 34, No. 3, Valse Brillante No. 4, F †
 Chopin-LisztOp. 74, No. 2, Polish song, Maiden's Wish
 Clementi, MGradus ad Parnassum
 No. 5 Bizziarria vivace, C No. 22 Allegro con fuoco, B
 9 Presto, A min. 23 Veloce, E min.
 16 Molto allegro, G 26 Allegro vigoroso, F
 19 Presto, A min. 27 Allegro, E
 Grieg, E.....Op. 43, Lyrical Pieces
 No. 1 Butterfly
 “Op. 46, First Peer Gynt Suite
 No. 1. Morning-Mood
 Larregla, J.....Coquetuela. Mazurka
 Liszt, FLiebesträume (Dreams of Love) †
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| | | | 17 E min. |
| | | | 20 B flat min. |
| | | | 21 C sharp min. |
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| | | 5 Callirhoë, Air de Ballet | |
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| Chopin, F | | Op. 38, Ballade No. 2, F † | |
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| | | 12 Allegro con molto brio, C | |
| | | 17 Vivacissimo, D | |
| | | 18 Presto non troppo, A | |
| | | 21 Allegro, F min. | |
| | | 28 Veloce, E flat | |
| | | 29 Allegro con spirito, A flat | |
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| Liszt, F | | Liebesträume (Dreams of Love) | |
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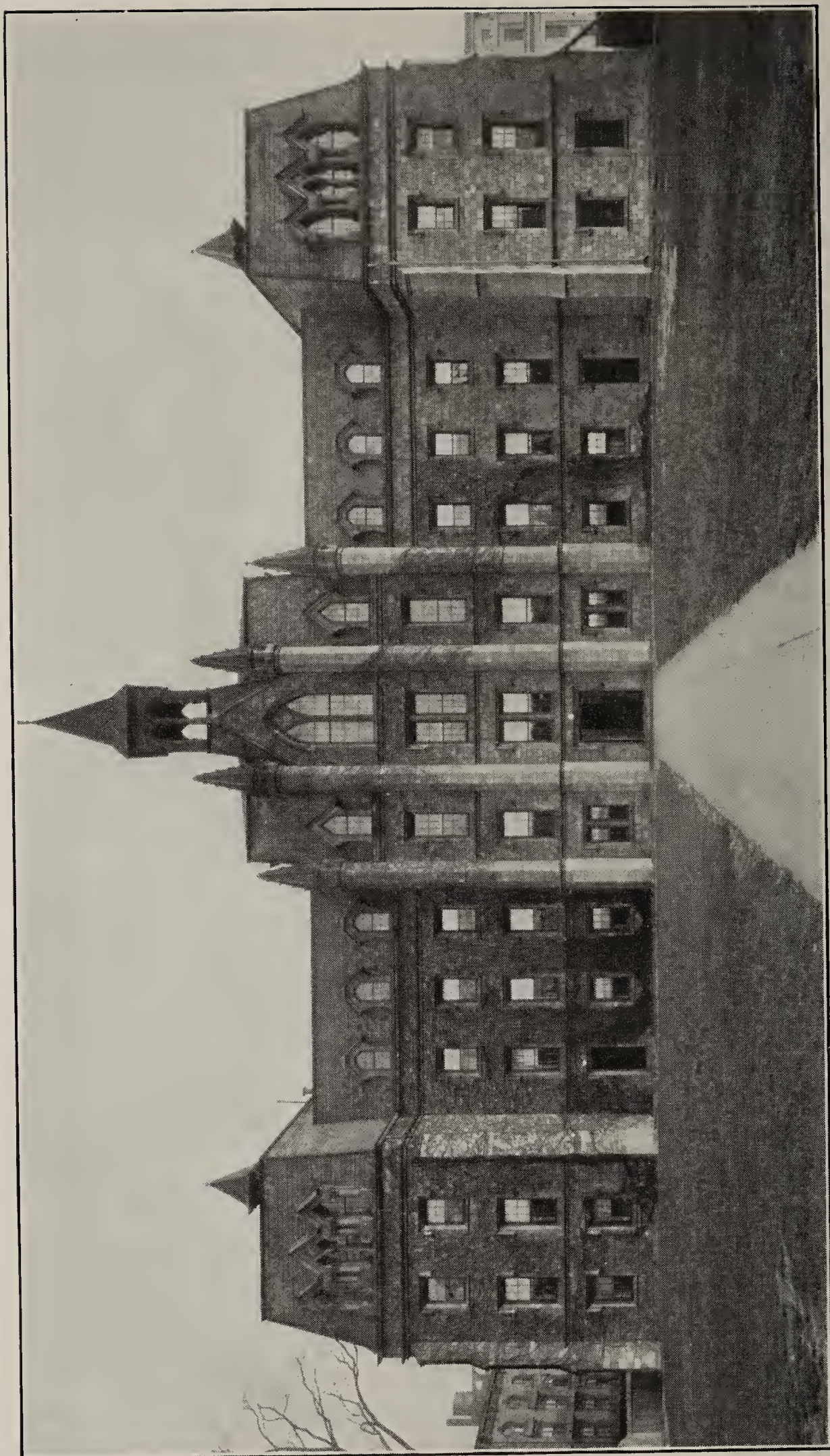
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Brown, John Crosby	1862-1864	Wickersham, George W.....	1902-1909
		Foster, Frederic De Peyster .	1903-1912
		Rhineland, Thomas N.....	1905-1912

McIlvaine, Tompkins	1905-1911	Knapp, Arnold, M.D.....	1909-1912
Godkin, Lawrence.....	1905-1909	Blagden, Linzee	1910-1912
Derby, Richard H., M.D....	1906-1907	De Gersdorff, Carl A	1910-1912
Borland, J. Nelson.....	1907-1912	Glyn, William E.....	1911-1912
Montant, August P.....	1907-1909	Partridge, Edward S., M. D..	1911 1912
Rhoades, J. Harsen, 2d	1907-1912	Dix, John A.....	1911-1912
Tucker, Samuel Auchmuty...	1907-1912	Tuckerman, Paul	1912
Hone, Robert G.....	1908-1912	Nash, William A.....	1912

MANAGERS
OF
THE NEW YORK INSTITUTE FOR THE
EDUCATION OF THE BLIND,
IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Crosby, William B.....	1831-1833
Ackerly, Samuel, M.D.....	1831-1845	Crosby, William H.....	1835
Adams, John G., M.D.....	1851-1858	Cushman, D. Alonzo.....	1837-1843
Allen, George F.....	{ 1836-1839 1841-1862	Daly, Charles P.....	1861
Allen, Moses.....	1834	Davis, Howland.....	1894-1912
Appleton, William W.....	1896-1912	Day, Mahlon.....	1849-1854
Armstrong, D. Maitland.....	1898-1911	Dean, Nicholas.....	1844-1848
Aspinwall, J. Lloyd.....	1860-1861	De Gersdorff, Carl A.....	1910-1912
Averill, Augustine.....	1840	Demilt, Samuel.....	1838
Averill, Herman.....	1831-1832	De Rahm, Charles.....	1866-1890
Beadle, Edward L.....	1851-1862	Derby, Richard H., M. D....	1906-1907
Beers, Cyrenius.....	1841-1853	Dissosway, Gabriel P.....	1834-1836
Beers, Joseph D.....	1831-1832	Dix, John A.....	1911-1912
Blagden, Linzee.....	1910-1912	Donaldson, James.....	1831-1832
Blakeman, Wm. N., M.D. {	1837-1839 1841	Donnelly, Edward C.....	1862-1864
Bogert, Henry K.....	1831-1832	Duer, William A.....	1894-1905
Bolton, Curtis.....	1831-1835	Dumont, William.....	1856-1862
Borland, J. Nelson.....	1907-1912	Dwight, Theodore.....	1833-1837
Bowers, John M.....	1891-1906	Edgar, Newbold.....	{ 1862-1864 1868
Bronson, Frederick.....	1888-1900	Emmet, Thos. Addis, M.D....	1865-1866
Brown, John Crosby.....	1862-1864	Fairchild, Charles S.....	1898-1906
Brown, Silas.....	1833-1859	Foster, Frederic De Peyster..	1903-1912
Burrill, John E.....	1866-1867	Gerard, James W.....	1869-1873
Butterfield, Daniel.....	1868	Glyn, William E.....	1911-1912
Cammann, George P., M.D..	1858	Godkin, Lawrence.....	1905-1909
Case, Robert L.....	1841-1861	Gracie, Robert.....	1838-1861
Chandler, Adoniram.....	1836	Grafton, Joseph.....	1862-1872
Church, William H., M.D...	1859-1864	Hagg, John P.....	1833
Clift, Smith.....	1865-1893	Hamilton, William G.....	1894-1905
Cobb, James N.....	1851-1858	Hart, James H.....	1839
Collins, Stacey B.....	1841	Hart, Joseph C.....	1837-1840
Craven, Alfred W.....	1854-1861	Hilton, Henry.....	1866
Crosby, John P.....	1841-1859	Hoffman, Charles B.....	1865-1868
		Hoffman, William B.....	1868-1879

- Holmes, Curtis1837-1838
 Holmes, Silas.....1841-1842
 Hone, Robert G1908-1912
 Hone, Robert S.....1859-1891
 Hosack, Nathaniel P.....1862-1876
 Hoyt, Charles1835-1839
 Hutchins, Waldo1860-1867
 Irving, John Treat1863-1896
 Jenkins, Thomas W1831-1836
 Jones, Edward1843-1850
 Jones, George F..... { 1850-1859
 1865
 Jones, William P.....1846-1849
 Kane, John I.....1881-1912
 Kennedy, James Lenox.....1860-1864
 Ketchum, Hiram.....1831-1838
 Ketchum, Morris1831-1837
 King, Edward1884-1893
 King, John A.....1848-1854
 Kingsland, Ambrose C.....1889-1890
 Kissel, Gustav E.....1891-1911
 Knapp, Arnold, M.D.....1909-1912
 Lee, Gideon.....1831-1836
 Lord, James Cooper.....1862-1864
 Lyons, Stephen.....1834-1836
 Mandeville, William.....1836-1837
 Marié, Peter.....1870-1903
 Marsh, James.....1842-1852
 Marshall, Charles H.....1892-1912
 McIlvaine, Tompkins.....1905-1911
 McLean, James M.....1863-1890
 Miller, Franklin1833-1835
 Miller, Sylvanus1831-1832
 Montant, August P.....1907-1909
 Moore, Clement C.....1840-1850
 Mott, Samuel F.....1831
 Murray, Hamilton1842-1847
 Murray, Robert J.....1839-1858
 Myers, T. Bailey.....1862-1887
 Nash, William A.....1912
 Nevins, Rufus L.....1831-1832
 Norton, Charles B.....1859-1861
 Noyes, William Curtis.....1855-1859
 Oakley, Charles.....1835
 Ogden, Gouverneur M.....1851-1857
 Ogden, John D., M.D.....1853-1855
 Olyphant, D. W. C.....1840
 Olyphant, G. T.....1855-1857
 Partridge, Edward S., M.D..1911-1912
 Patterson, Matthew C.....1831-1833
 Peabody, George L., M.D...1891-1912
 Phelps, Anson G.....1834-1855
 Potter, Clarkson N.....1863-1866
 Price, Thompson.....1831-1840
 Prime, Temple.....1878-1887
 Remsen, Henry.....1831-1832
 Rhineland, Frederick W....1874-1904
 Rhineland, Thomas N.....1905-1912
 Rhoades, J. Harsen.....1869-1872
 Rhoades, J. Harsen, 2d.....1907-1912
 Robbins, Chandler.....1875-1904
 Robbins, George A.....1889-1895
 Roome, Edward1837-1845
 Russ, John D., M.D1833-1834
 Rutherford, Lewis M.....1858-1861
 Schell, Augustus.....1849-1883
 Schell, Edward1885-1893
 Schermerhorn, Alfred.... { 1862-1865
 1867-1868
 Schermerhorn, E. H1841-1842
 Schermerhorn, F. Augs.....1870-1910
 Schermerhorn, Peter Augs...1839-1845
 Schermerhorn, William C....1866-1901
 Schuyler, Philip.....1878-1898
 Seton, Samuel W.....1837
 Sheldon, Frederick.....1874-1906
 Sheldon, Henry.....1846-1854
 Smith, Floyd.....1844-1848
 Smith, Gouverneur M., M.D..1893-1898
 Soley, James Russell.....1900-1911
 Spring, George1833-1835
 Steel, Jonathan D.....1833
 Stout, Francis A.....1867-1892
 Strong, Charles E.....1875-1887
 Stuyvesant, John R.....1831-1840
 Suydam, D. Lydig1861-1884
 Suydam, Lambert.....1841-1842
 Tallmadge, Henry F1839-1841
 Tappen, Frederick D.....1897-1901
 Thomas, Henry.....1831-1834
 Thompson, Martin E.....1839
 Thurston, William R.....1846-1851
 Titus, Peter S.....1836
 Tomes, Francis.....1859-1860
 Tompkins, Daniel H.....1860-1874
 Travers, William R.....1860
 Trulock, Joseph.....1836-1840
 Tucker, Samuel Auchmuty...1907-1912

Tuckerman, Charles K.....	1860-1867	Whitewright, William.....	1866-1898
Tuckerman, Paul	1912	Whittemore, William T.....	1843-1845
Van Rensselaer, Alex.....	{ 1862-1865	Wickersham, George W.....	1902-1909
	{ 1867-1877	Winthrop, Egerton L., Jr....	1901-1911
Van Rensselaer, Henry.....	1858-1860	Wood, Edward.....	1852-1861
Walker, John W.....	1833-1839	Wood, Isaac, M.D.....	1837-1859
Walsh, A. R.....	1842-1850	Wood, John.....	1842-1850
Warren, James.....	1856-1859	Wood, Samuel.....	1831-1836
Wheelock, George G., M.D..	1898-1907		

OFFICERS OF THE INSTITUTE

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	McLean, James M.....	1888-1890
Phelps, Anson G.....	1843-1853	Irving, John Treat.....	1891-1895
Wood, Isaac, M.D.....	1854-1859	Schermerhorn, William C....	1896-1901
Allen, George F.....	1860-1862	Schermerhorn, F. Augs	1901-1909
Schell, Augustus.....	1863-1883	Davis, Howland	1909-1912
Hone, Robert S.....	1884-1887		

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marié, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883	Peabody, George L., M.D ...	1907-1912

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1909
Kennedy, James Lenox.....	1863-1864	Foster, Frederic De Peyster..	1909-1912

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Brown, John Crosby.....	1863
Russ, John D., M.D.....	1833-1834	Myers, T. Bailey.....	1864-1883
Crosby, William H.....	1835	Schermerhorn, F. Augs.....	1884-1901
Allen, George F.....	{ 1836-1839	Marshall, Charles H	1901-1911
	{ 1841-1859	Blagden, Linzee	1911-1912
Hone, Robert S.....	1860-1862		

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1912
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTE

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.



Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D..... 1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.

BOARD OF MANAGERS.

1912.

	<i>Terms of continuous service</i>
JOHN I. KANE	Since 1881
GEORGE L. PEABODY, M.D.	" 1891
CHARLES H. MARSHALL*	" 1892
HOWLAND DAVIS	" 1894
WILLIAM W. APPLETON	" 1896
D. MAITLAND ARMSTRONG†	" 1898
FREDERIC DE PEYSTER FOSTER	" 1902
THOMAS N. RHINELANDER	" 1905
J. NELSON BORLAND	" 1907
J. HARSEN RHOADES, 2d	" 1907
SAMUEL AUCHMUTY TUCKER	" 1907
ROBERT G. HONE	" 1908
ARNOLD KNAPP, M.D.	" 1909
LINZEE BLAGDEN	" 1910
CARL A. DE GERSDORFF	" 1910
WILLIAM E. GLYN	" 1911
EDWARD L. PARTRIDGE, M.D.	" 1911
JOHN A. DIX	" 1911
PAUL TUCKERMAN‡	" 1912
WILLIAM A. NASH‡	" 1912

* Died July 2, 1912. † Resigned December 6, 1911. ‡ Elected January 3, 1912.

OFFICERS OF THE BOARD.

HOWLAND DAVIS	<i>President</i>
GEORGE L. PEABODY, M.D.	<i>Vice-President</i>
LINZEE BLAGDEN	<i>Recording Secretary</i>
WILLIAM W. APPLETON	<i>Corresponding Secretary</i>
FREDERIC DE PEYSTER FOSTER	<i>Treasurer</i>

STANDING COMMITTEES.

Committee on Finance.

THOMAS N. RHINELANDER	J. NELSON BORLAND
J. HARSEN RHOADES	

Committee on Supplies, Repairs and Improvements.

JOHN I. KANE	J. NELSON BORLAND
CHARLES H. MARSHALL	ROBERT G. HONE
LINZEE BLAGDEN	

Committee on Education.

GEORGE L. PEABODY, M.D.	SAMUEL AUCHMUTY TUCKER
WILLIAM W. APPLETON	EDWARD L. PARTRIDGE, M.D.

Committee on Manual Training.

ARNOLD KNAPP, M.D.	JOHN A. DIX
WILLIAM E. GLYN	PAUL TUCKERMAN

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)



FACSIMILE.



FACSIMILE.
REVERSE OF MEDAL.

FACULTY.

WILLIAM B. WAIT . . . *Emeritus Principal*
 EVERETT B. TEWKSBURY . . . *Principal*

Literary Department.

MARY B. SCHOONMAKER	HELEN E. WARREN
PAULINE M. WEIMAR	MARGARET M. FOOTE
HARRIET M. GLOVER	CHESTER E. TAYLOR
EMMA R. BRUSH	KARL S. WELLS

ANDREW M. CHILD, JR.

Music Department.

HANNAH A. BABCOCK, <i>Director</i>	LENA M. KIMBALL
L. JOSEPHINE BOYNTON	RUTH LEONARD
GERTRUDE L. MARTIN	F. HENRY TSCHUDI

Tuning.

ROBERT J. HARVEY

Kindergarten.

ANNE R. SMITH

Manual Training and Home Science.

FRANCES A. WARD, *Head of Girls' Department*

MARY C. MILLER	MARY B. SCHOONMAKER
PAULINE M. WEIMAR	RUDOLPH MUSSEHL

DANIEL MCCLINTOCK

Physical Training.

EDA M. F. FALKEN

WHITELAW R. MORRISON

•

DWIGHT L. HUBBARD, M.D.

-

Attending Physician

ERNESTINE SENIOR

-

-

-

-

-

Matron

Seventy-Seventh Annual Report.

*To the Honorable the Legislature
of the State of New York:*

The Managers of The New York Institute for the Education of the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the fiscal year ending September 30, 1912.

The following is a summary of the receipts and disbursements for the year:

CURRENT ACCOUNT.

Balance September 30, 1911.....	\$5,748.23	
Current receipts	88,400.28	
	<hr/>	\$94,148.51
Current expenditures	\$90,570.33	
Cash balance September 30, 1912	3,578.18	
	<hr/>	\$94,148.51

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1911.....	\$42,369.67	
Interest (bonds and mortgages).....	15,094.50	
Interest, funds on deposit.....	338.58	
Settlement of claims.....	6,583.34	
Returned legal fees.....	1,758.81	
Mortgage paid off.....	14,000.00	
Legacy	15,000.00	
Current fund	150.00	
Library	93.02	
	<hr/>	\$95,387.92

Payments—

Taxes	\$8,768.15	
Transferred to current account for current expense..	18,000.00	
Real estate	1,393.74	
Legal expense.....	9,291.58	
Assessments.....	45,127.61	
Current fund	150.00	
Transferred for electric lighting and metal ceiling..	7,302.50	
Balance September 30, 1912.....	5,354.34	
	<hr/>	\$95,387.92

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1911.....	\$1,357.21	
Interest	38.99	
	<hr/>	\$1,396.20

Payments—

Balance September 30, 1912.....		\$1,396.20
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LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1911..... \$22,951.29

Miller mortgages, \$98,950, less mortgage paid, \$3,300.... 95,650.00

\$118,601.29

Receipts—

Interest received	\$5,286.60	
Donations	85.00	5.371.60
	<hr/>	<hr/>
		\$123,972.89

Payments—

Legal expense	93.02	
Music and instruction.....	7,277.51	
Balance, cash September 30, 1912.....	20,952.36	
Miller mortgages.....	95,650.00	
	<hr/>	\$123,972.89

PRINCIPAL FUND.

Receipts—

Balance September 30, 1911	\$1,431.20	
Interest	34.99	
	<hr/>	\$1,466.19

Payments—

Balance September 30, 1912.....		\$1,466.19
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From time to time, beginning in eighteen hundred and thirty-six, the Institution has been in receipt of legacies and donations, which the Managers have set apart in the Legacy Fund.

The following is a list of the gifts so received, with the names of the givers:

Miles R. Burke.....	\$2,000.00	Madam Jumel.....	\$5,000.00
Jane Van Cortland.....	300.00	Mrs. Steers	34.66
Isaac Bullard.....	101.66	Thomas Garner.....	1,410.00
Elizabeth Bayley.....	100.00	Elizabeth Magee.....	534.00
John Jacob Astor.....	5,000.00	Chauncey and Henry Rose..	5,000.00
William Bean.....	500.00	John J. Phelps	2,350.00
Peter G. Stuyvesant.....	3,000.00	Rebecca Elting.....	100.00
John Horsburgh.....	5,000.00	Gerard Martins.....	500.00
Elizabeth Demilt.....	5,000.00	Regina Horstein.....	250.00
Sarah Demilt.....	2,000.00	John Alstyne.....	10,320.44
C. D. Betts.....	40.00	Elizabeth and Sarah Wooley.	5,984.83
Sarah Penny	500.00	Benjamin Nathan.....	1,000.00
Sarah Bunce.....	500.00	Thomas M. Taylor.....	6,151.94
Elizabeth Idley.....	196.00	Simeon Abrahams.....	5,052.70
Samuel S. Howland.....	1,000.00	James Peter Van Horn.....	20,000.00
William Howe.....	2,985.14	Caleb Swan	500.00
Margaret Fritz.....	100.00	Mrs. A. E. Schermerhorn ..	10,000.00
James McBride.....	500.00	Henry H. Munsell.....	3,396.32
Charles E. Cornell.....	521.96	Thomas C. Chardevoyne....	5,000.00
Charles E. Deming.....	50.00	William Dennistoun.....	11,892.77
Mrs. De Witt Clinton.....	200.00	William B. Astor	5,000.00
W. Brown	465.00	Benjamin F. Wheelwright..	1,000.00
Elizabeth Gelston.....	1,000.00	George T. Hewlett, executor.	500.00
Robert J. Murray.....	500.00	J. L. (of Liverpool, England)	25.00
Seth Grosvenor.....	10,000.00	Ephraim Holbrook.....	39,458.16
Elijah Withington.....	100.00	Mrs. Emma B. Corning....	5,000.00
Benjamin F. Butler.....	512.49	Eliza Mott	1,475.54
Frissel Fund.....	2,000.00	Maria M. Hobby	2,509.82
Simeon V. Sickles.....	6,561.87	Daniel Marley.....	1,749.30
Anson G. Phelps.....	5,675.68	Henry E. Robinson.....	6,000.00
Thomas Reilly.....	2,254.84	Henry Schade	20.00
Elizabeth Van Tuyle.....	100.00	Caroline Goff.....	4,161.59
Thomas Eggleston.....	2,000.00	Catherine P. Johnston.....	530.00
Sarah A. Riley.....	100.00	Mrs. Emma Strecker.....	12,221.66
William E. Saunders	725.84	Eli Robbins.....	5,000.00
Thomas Eddy	1,027.50	Margaret Burr.....	11,011.11
Robert C. Goodhue.....	1,000.00	Mary Burr	10,611.11
Jonathan C. Bartlett	190.00	Samuel Willetts.....	5,045.00
Stephen V. Albro.....	428.57	Roosevelt & Sons.....	45.00
John Penfold.....	470.00	Augustus Schell	5,000.00

James Kelly.....	\$5,000.00	Edward L. Beadle.....	\$4,303.99
George Merrill	40.00	Cecelia J. Loux.....	2,000.00
William B. and Leonora S. Bolles	2,949.11	Mrs. E. Douglas Smith.....	165.00
Edward B. Underhill.....	500.00	William C. Schermerhorn...	10,000.00
Harriet Gross	1,000.00	Mary J. Walker.....	24,193.76
Mary Hopeton Drake.....	2,340.00	Sarah Schermerhorn Estate.	5,137.50
George Dockstader	325.00	Mary J. Walker Estate.....	1,222.32
Mary Rogers.....	1,000.00	F. Augs. Schermerhorn (for building fund).....	10,000.00
Polly Dean.....	500.00	Mrs. Theodore B. Myers ...	5,000.00
John Delaplaine	302.99	Peter Marié's Estate.....	3,145.47
Abby A. Coates Winsor	1,000.00	Eli Specht	2,816.17
Harriet Flint.....	1,776.74	Catherine Talman.....	4,996.60
Maria C. Robbins.....	10,000.00	Annie Stewart Miller.....	116,401.93
Cash (sundry donations)....	133.18	F. Augs. Schermerhorn (for pipe organ)	5,840.00
Julia A. Delaplaine.....	38,842.25	Amelia B. Lazarus	10,000.00
Mary E. Brandish.....	89.40	Ida M. Chapman.....	200.00
Thomas W. Strong.....	1,893.00	Cash (W. B. W.)	600.00
Maria Moffett.....	13,608.21	Edith Smith.....	175.00
Maria Moffett, other stocks..	2,800.00	Mrs. J. J. Astor	20.00
John Vanderbilt.....	25.00	E. E. West	40.00
William Clymer.....	2,000.00	Mrs. Geo. G. Wheelock....	10.00
Julia L. Peyton.....	1,000.00	Theodore P. Nichols.....	8,000.00
Amos R. Eno.....	5,000.00	Emma A. Tillotson	5,000.00
Clarissa L. Crane.....	1,000.00	Harry Hastorf.....	25.00
Leopold Boscowitz.....	1,000.00	William C. Eggleston.....	15,000
Emeline S. Nichols	5,000.00		
Margaret Salisbury.....	100.00		
Sarah B. Munsell.....	477.56		

At the close of the fiscal year the Legacy Fund was represented by mortgages and by cash on deposit to the amount of five hundred three thousand eight hundred nineteen dollars and nine cents (\$503,819.09), and by real estate to the amount of one hundred six thousand twenty-three dollars and fifty-nine cents (\$106,023.59).

The Managers gratefully acknowledge the receipt of a legacy of fifteen thousand dollars (\$15,000) from the estate of William C. Eggleston. They also acknowledge the following donations, received during the fiscal year ending September 30, 1912: From Mrs. E. Douglas Smith, twenty-five dollars (\$25); from Miss Edith Smith, fifty dollars (\$50); and from E. E. West, ten dollars (\$10).

The Managers would call attention to an important change in the name that was given to this Society at the time of its incorporation in 1831.

The original corporate title, "The New York Institution for the Blind," indicated the creation of an organization, its location and the group of persons with whom it was to deal, but contained no word showing the purpose of the founders, and the defining and differentiating element being absent. The purpose of the organization became a matter of conjecture and ever recurring misapprehension.

The Managers therefore decided to ask that the original act of incorporation passed April 21, 1831, be amended so that the title shall be, "The New York Institute for the Education of the Blind," and to this end made the following petition to the Board of Regents:

*To the Board of Regents of the
University of the State of New York.*

Your petitioner, THE NEW YORK INSTITUTION FOR THE BLIND, respectfully shows :

FIRST. That your petitioner, The New York Institution for the Blind, is a corporation incorporated under Chapter 214 of the Laws of the State of New York of 1831, passed April 21, 1831, and organized and existing under said Act and the various Acts amendatory thereto.

SECOND. That your petitioner is subject to the visitation of the Board of Regents of the University of the State of New York under Section 1096 of the Education Law.

THIRD. That the present name of your petitioner, THE NEW YORK INSTITUTION FOR THE BLIND, does not appropriately and properly indicate the character and intent of its work, and your petitioner requests that its corporate name be changed to THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

FOURTH. The following is a list of the Trustees of your petitioner known as the Board of Managers, with their usual addresses:

JOHN I. KANE,

1 West 49th Street, Borough of Manhattan, New York, N. Y.

WILLIAM E. GLYN,

42 East 67th Street, Borough of Manhattan, New York, N. Y.

GEORGE L. PEABODY, M.D.,

57 West 38th Street, Borough of Manhattan, New York, N. Y.

CHARLES H. MARSHALL,

45 William Street, Borough of Manhattan, New York, N. Y.

HOWLAND DAVIS,
50 Exchange Place, Borough of Manhattan, New York, N. Y.

WILLIAM W. APPLETON,
35 West 32d Street, Borough of Manhattan, New York, N. Y.

FREDERIC DE P. FOSTER,
44 Wall Street, Borough of Manhattan, New York, N. Y.

THOMAS N. RHINELANDER,
54 William Street, Borough of Manhattan, New York, N. Y.

J. HARSEN RHOADES,
45 Wall Street, Borough of Manhattan, New York, N. Y.

J. NELSON BORLAND,
66 Broadway, Borough of Manhattan, New York, N. Y.

SAMUEL A. TUCKER,
155 East 61st Street, Borough of Manhattan, New York, N. Y.

ROBERT G. HONE,
47 Liberty Street, Borough of Manhattan, New York, N. Y.

ARNOLD KNAPP, M.D.,
10 East 54th Street, Borough of Manhattan, New York, N. Y.

LINZEE BLAGDEN,
111 Broadway, Borough of Manhattan, New York, N. Y.

CARL A. DE GERSDORFF,
52 William Street, Borough of Manhattan, New York, N. Y.

EDWARD L. PARTRIDGE, M.D.,
19 Fifth Avenue, Borough of Manhattan, New York, N. Y.

JOHN A. DIX,
50 Exchange Place, Borough of Manhattan, New York, N. Y.

WILLIAM A. NASH,
13 William Street, Borough of Manhattan, New York, N. Y.

PAUL TUCKERMAN,
59 Wall Street, Borough of Manhattan, New York, N. Y.

Your petitioner respectfully prays that its corporate name be changed from that of THE NEW YORK INSTITUTION FOR THE BLIND to that of THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

Dated, New York, April 4th, 1912.

THE NEW YORK INSTITUTION FOR THE BLIND.

HOWLAND DAVIS, *President.*

[SEAL]

Attest: WILLIAM W. APPLETON, *Secretary.*

State, City and County of New York, ss. :

On this Sixth day of April, 1912, before me personally came HOWLAND DAVIS, to me known, who, being by me duly sworn, did depose and say that he resides in the Borough of Manhattan, City of New York; that he is the President of THE NEW YORK INSTITUTION FOR THE BLIND, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

THOMAS H. BASKERVILLE,
Commissioner of Deeds,
New York City.

After due deliberation, the petition was granted, as shown by the following certificate:

UNIVERSITY OF THE STATE OF NEW YORK.

AMENDMENT TO CHARTER OF THE NEW YORK INSTITUTION FOR THE BLIND.

This instrument witnesseth: that the Regents of the University of the State of New York have amended the Charter of The New York Institution for the Blind, incorporated by Chapter 214 of the Laws of 1831, by changing its corporate name to that of

THE NEW YORK INSTITUTE FOR THE EDUCATION
OF THE BLIND.

Granted August 29, 1912, by the Regents of the University
of the State of New York, executed under their seal
and recorded in their office. Number 2284.

[SEAL]

(Signed) A. S. DRAPER,
Commissioner of Education.

(Signed) ST. CLAIR MCKELWAY,
Vice-Chancellor.

In order to keep the premises in good condition, it was found necessary either to replace the plaster ceilings, which had been much shaken by the blasting operations at the Pennsylvania Terminal, or to cover the ceilings with sheet steel. The latter was chosen, as it was less expensive, more expeditious, and free from the dirt and discomfort that accompanies the repair of plastering in an occupied building. The cost of this work was three thousand two hundred forty-eight dollars (\$3,248).

A considerable outlay was also required to install electric lighting in place of the old gas system, which had become worn out and unsatisfactory. The cost of installing the electric lights, including wiring and fixtures, was four thousand fifty-four dollars fifty cents (\$4,054.50).

The Managers would remind your Honorable Body that the remuneration received by this Institute for the education and support of New York State pupils is very much less than the actual cost, and in view of the increased cost of everything that is necessary to the successful accomplishment of their work, the Managers respectfully ask that the appropriation for the ensuing year be made \$375 per pupil, instead of \$325.

All of which is respectfully submitted.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

(Signed) HOWLAND DAVIS, *President*.

(Signed) LINZEE BLAGDEN, *Recording Secretary*.

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institute for the Education of the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

(Signed) HOWLAND DAVIS.

Sworn to before me this 2d
day of January, 1913.

(Signed) FLOYD PECK,
Notary Public, N. Y. County.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

TREASURER'S STATEMENT FOR THE YEAR ENDING
SEPTEMBER 30, 1912.

RECEIPTS.

1911 Balance current fund account.....	\$5,748.23	
" investment fund account.....	42,369.67	
" library fund account.....	22,951.29	
" building fund account.....	1,357.21	
" principal fund account.....	1,431.20	
	<hr/>	\$73,857.60

RECEIPTS OF CAPITAL.

Bond and mortgage paid off, Schiff.....	\$14,000.00	
Legacy, William C. Eggleston.....	15,000.00	
Elevated Railroad Co., settlement in re claim 34th Street property.....	6,583.34	
Donations.....	85.00	
	<hr/>	35,668.34

RECEIPTS FROM INCOME.

From New York State.....	\$25,117.83	
" New Jersey.....	6,899.82	
" New York City.	1,635.00	
" New York County.....	1,702.60	
" Kings County.....	1,123.01	
" Queens County.....	105.21	
" Suffolk County.....	102.88	
Furniture and fixtures.....	426.50	
Rent baseball grounds.....	10,500.00	
Interest funds on deposit, current account.....	105.37	
" " " " other funds.....	1,048.40	
" mortgages.....	23,695.26	
Traveling, returned by E. B. Tewksbury, Prin- cipal, of amount allowed by Board in May, 1911	67.67	
	<hr/>	72,529.55
		<hr/>
		\$182,055.49

DISBURSEMENTS.

OF CAPITAL.

Assessments, Mount Hope.....	\$45,127.61	
Legal expense, T. & H. Baldwin and Bowers & Sands, less \$1,758.81 returned by Bowers & Sands for getting reduction of assessments....	7,048.15	
Real estate improvements at Mount Hope and Yonkers.....	1,393.74	
Extraordinary expense of installing metal ceilings and electric lighting.....	7,302.50	
<i>Carried forward</i>	<hr/>	\$60,872.00

OUT OF INCOME.

AS TO REAL ESTATE.

<i>Brought forward</i>	\$60,872.00
Taxes, Mount Hope.....	8,768.15

OUT OF INCOME.

EXPENSES OF RUNNING THE INSTITUTE.

Supplies	\$14,100.90
Salaries and wages.....	41,954.65
Clothing, dry goods, etc.....	1,845.94
Furniture and fixtures	1,823.63
Repairs and improvements.....	2,381.51
Traveling	133.47
Electricity.....	740.15
Gas	790.24
Music and instruction	68.95
Manual training.....	723.47
Petty account	3,416.40
Drugs and medicines	109.23
Fuel	3,817.40
Library fund—	
E. B. Tewksbury, Principal.....	\$5,995.02
Music and instruction:	
Books and music	736.45
Brass and aluminum	546.04
	<hr/>
	7,277.51
	<hr/>
	79,183.45

OUT OF INCOME.

GENERAL.

Legal expense, Bowers & Sands for collecting interests on mortgages	484.62
Balances, September 30, 1912—	
Current fund.....	\$3,578.18
Investment fund	5,354.34
Library fund.....	20,952.36
Building fund.....	1,396.20
Principal fund	1,466.19
	<hr/>
	32,747.27
	<hr/>
	\$182,055.49

(Signed) FREDERIC DE P. FOSTER,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by

TOWNSEND & DIX,
Accountants and Auditors.

(Signed) THOMAS N. RHINELANDER, }
 JOHN HARSEN RHOADES, } *Finance Committee.*
 J. NELSON BORLAND, }

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1912:

Number of pupils September 30, 1911	108
Admitted during the year	23
Whole number instructed	131
Reductions	37
Number remaining.....	94

Since the last report was issued, a law has been passed by the Legislature of the State of New York providing that not more than thirty pupils, who have already had eight years of attendance and are now receiving advanced instruction, may be reappointed for a period of three years. The basis of reappointment is therefore not only age, but merit, through scholastic attainments. This is in conformity with the practice of the school. High standards act as a direct stimulus to the pupils for good work, and tend in general to raise the morale of the school.

The school curriculum provides for complete primary and secondary courses, based on the syllabuses of the University of the State of New York, and includes music, manual training and physical training. The daily schedule may be found on pages 35-36.

In the high school, there are now classes in the following subjects:

English, first year.	German, second year.
English, second year.	French, first year.
English, third year.	Algebra.
German, first year.	Geometry.
History of Great Britain and Ireland.	

The following is a list of the music subjects and the number of pupils in each:

	<i>Boys.</i>	<i>Girls.</i>	<i>Total.</i>
Piano.....	47	21	68
Organ.....	8	..	8
Point Music Notation.....	16	4	20
Harmonic Notation.....	8	12	20
Junior Harmony.....	3	6	9
Sub-Senior Harmony.....	6	3	9
Senior Harmony and Counterpoint.....	10	..	10
Music History.....	1	..	1
Tuning.....	18	..	18

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading.....	6	Elementary algebra.....	1
Spelling.....	11	Plane geometry.....	1
Writing.....	9	English, fourth year.....	1
Arithmetic.....	6	German, third year.....	1
Geography.....	9	Advanced harmony and counter-	
Elementary English.....	9	point.....	2
Elementary U. S. History and		History of Great Britain and	
civics.....	8	Ireland.....	4

The record of the Regents examinations for the past year is as follows:

Number of examination days.....	6
Pupils examined.....	29
Subjects covered.....	13
Answer papers written.....	73
Answer papers claimed.....	68
Papers allowed by the Regents.....	68

The following table gives the results of the examinations held from 1905 to 1912:

	<i>No.</i>	<i>No.</i>	<i>No.</i>	<i>Per cent.</i>	<i>Per cent.</i>	<i>Per cent.</i>
	<i>examined.</i>	<i>claimed.</i>	<i>allowed.</i>	<i>of No.</i>	<i>of No.</i>	<i>of No.</i>
				<i>examined.</i>	<i>examined.</i>	<i>claimed.</i>
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41
1909.....	162	149	145	91.97	89.50	97.31
1910.....	185	155	151	83.78	81.62	97.41
1911.....	167	145	136	86.82	81.43	93.79
1912.....	73	68	68	93.15	93.15	100.00

The following is a list of the pupils present during the year 1911-1912 who have earned Regents Certificates:

PRELIMINARY CERTIFICATES.

George E. Callan,	Alice H. Johnson,	Robert Marks,
Margaretta Eadie,	Albert Kreinhop,	Carl G. Rice,
Mary F. Hale,	Harry A. Larsen,	Milton Williams.
	Milton Loewenstein,	

18 COUNT CERTIFICATES.

Mary F. Hale,	Harry A. Larsen,	Robert Marks.
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36 COUNT CERTIFICATES.

Mary F. Hale,	Harry A. Larsen.
---------------	------------------

54 COUNT CERTIFICATES.

Harry A. Larsen.

At the end of the report may be found programmes of the anniversary exercises and of a few of the recitals given from time to time during the year, a list of literary publications in New York Point, a list of works on music culture, and a list of compositions for piano and organ in New York Point, with the names of their editors, and of publishers of ink print editions, so far as could be ascertained. The piano music is also classified by years. The works on these lists have been selected for their permanent worth in the education of the blind.

Respectfully submitted,

(Signed) EVERETT B. TEWKSBURY,

Principal.

Piano Recital, October 11, 1911.

1. TRANQUILLO FROM MAY BELLS, Op. 44, - - *Spindler*
PETER GARVEY.
2. THE FESTIVE DANCE, Op. 140, No. 7, - - - *Gurlitt*
HENRY MURRAY.
3. PASTORAL, Op. 100, No. 3, - - - - *Burgmüller*
DORA BERNSTEIN.
4. THE DREAM FAIRY, - - - - - - *Seeboeck*
GEORGE KRAUER.
5. CRADLE SONG, Op. 74, No. 3, - - - - - *Gurlitt*
ANDREW GRANTZOW.
6. PATRIOTIC SONG, Op. 12, No. 8, - - - - - *Grieg*
WINIFRED EASTBURN.
7. MODERATO, Op. 68, No. 26, - - - - - *Schumann*
CHARLES FREUDENREICH.
8. THE DELICATE FLOWER, Op. 100, No. 10, - *Burgmüller*
EDWARD CAMPBELL.
9. HUNGARIAN DANCE, Op. 39, No. 9, - - - *Rheinhold*
STANLEY MESLAR.
10. TO A WILD ROSE, Op. 51, No. 1, - - - *MacDowell*
MARGARET MCKENNA.
11. CONSOLATION, Op. 100, No. 13, - - - - *Burgmüller*
CLARENCE GURRIELL.
12. THE HAPPY FARMER, Op. 68, No. 10, - - - *Schumann*
FRANCIS MCGUERTY.
13. GAVOTTE, Op. 81, No. 10, - - - - - *Von Wilh*
LOUIS DENK.
14. FLATTERY, Op. 86, - - - - - - *Ravina*
ANNIE GLASSNER.
15. NARCISSUS, Op. 13, No. 4, - - - - - - *Nevin*
MILTON WILLIAMS.
16. NOCTURNE IN F, Op. 23, No. 4, - - - - - *Schumann*
HARRY LARSEN.
17. DEATH OF ÅSE, from Peer Gynt Suite, Op. 46, - - *Grieg*
ALICE JOHNSON.
18. TOLD AT SUNSET, Op. 51, No. 10, - - - *MacDowell*
JOHN VAN DYCK.

Organ Recital, October 25, 1911.

1. (a) PRELUDE AND FUGUE IN E MINOR, - - - *Bach*
 (b) ADAGIO, Op. 256, No. 3, - - - *Volckmar*

HARRY LARSEN.

2. (a) MARCHE PONTIFICALE, . - - - *Gounod*
 (b) OFFERTORY, Op. 23, No. 2, - - - *Batiste*

GEORGE CALLAN.

3. PRAYER IN C, - - - - *Bossi*

ADOLPH SCHNEIDER.

4. (a) ALBUM LEAF, Op. 68, No. 30, - - - *Schumann*
 (b) PASTORAL IN F, - - - - *Bach*
 (c) ELEVATION, Op. 25, - - - - *Guilmant*

EDGAR F. KEARNEY.

5. (a) ELEVATION IN E, - - - - *Saint-Saëns*
 (b) MARCH IN B FLAT, - - - - *Silas*

JOHN VAN DYCK.

Music Recital, November 1, 1911.

- | | | | |
|-----|---|-----------|--------------------|
| 1. | OFFERTORY IN A FLAT (Organ), | - - - - | <i>Batiste</i> |
| | GEORGE CALLAN. | | |
| 2. | ALLEGRO IN C; from Two Voiced Inventions, | - - | <i>Bach</i> |
| | MAX ALEXANDER. | | |
| 3. | JUNIOR SINGING CLASS, | | |
| | (a) The Little Dreamer, | - - - - - | <i>Osgood</i> |
| | (b) Greeting, | - - - - - | <i>Mendelssohn</i> |
| 4. | CONTEMPLATION, | - - - - - | <i>Lichner</i> |
| | HENRY MURRAY. | | |
| 5. | MAY BELLS, Op. 44, No. 3, | - - - - - | <i>Spindler</i> |
| | ANNA WAGNER. | | |
| 6. | FESTIVE DANCE, Op. 140, No. 7, | - - - - - | <i>Gurlitt</i> |
| | CLARENCE GURRIELL. | | |
| 7. | GAVOTTE, Op. 293, No. 5, | - - - - - | <i>Giese</i> |
| | GEORGE KRAUER. | | |
| 8. | CRADLE SONG, Op. 74, No. 3, | - - - - - | <i>Gurlitt</i> |
| | HELEN SCHAFER. | | |
| 9. | SOLITARY WANDERER, Op. 43, No. 2, | - - - | <i>Grieg</i> |
| | ADOLPH SCHNEIDER. | | |
| 10. | PRELUDE, No. 5, | - - - - - | <i>Bach</i> |
| | ROBERT MARKS. | | |
| 11. | ALBUM LEAF, Op. 12, No. 7, | - - - - - | <i>Grieg</i> |
| | ANNIE GLASSNER. | | |
| 12. | CHORUS, - Oh! Hush Thee, My Baby, | - - | <i>Sullivan</i> |
| 13. | AT AN OLD TRYSTING PLACE; from Woodland | | |
| | Sketches, Op. 51, | - - - - | <i>MacDowell</i> |
| | HARRY LARSEN. | | |
| 14. | GAVOTTE ALLEMANDE, | - - - - - | <i>Geibel</i> |
| | MARGARET MCKENNA. | | |
| 15. | MÉLODIÉ, Op. 8, No. 3, | - - - - - | <i>Paderewski</i> |
| | EDGAR F. KEARNEY. | | |
| 16. | TO AN INDIAN LODGE; from Woodland Sketches, | | |
| | Op. 51, | - - - - - | <i>MacDowell</i> |
| | MARY F. HALE. | | |
| 17. | GOOD NIGHT, from Water Scenes, Op. 13, | - - | <i>Nevin</i> |
| | JOHN VAN DYCK. | | |

Anniversary Exercises, March 28, 1912.

1. ORGAN, - Toccata and Fugue, D minor, - - - *Bach*
JOHN VAN DYCK.
2. CHORUS, - Mark the Merry Elves, - - - *Callcott*
3. PIANO, - Gondoliers, from a Day in Venice, - - *Nevin*
ROBERT MARKS.
4. METHODS AND USES OF WRITING AND READING
NEW YORK POINT.
5. PHYSICAL TRAINING,
CLASS OF GIRLS.
6. ELEMENTARY SINGING CLASS,
(a) Spinning Song, - - - - *Reinecke*
(b) Sleep, My Heart's Treasure, - - - *Von Weber*
(c) The Antipodes, - - - - *Whelpley*
7. PIANO, - Polish Dance, Op. 3, No. 1, - - *Scharwenka*
MILTON LOEWENSTEIN.
8. CHORUSES, (a) The Summer Gale, - - - - *Hatton*
(b) Who is Sylvia? - - - - *Macfarren*
9. ORGAN, - - Marche Religieuse, - - - *Guilmant*
HARRY LARSEN.
10. PIANO, - - Nocturne, E flat, - - - *Chopin*
EDGAR F. KEARNEY.
11. CHORUS, - It Was a Lover and His Lass, - - *Ambrose*
12. REPRESENTATIVE WORK IN GEOGRAPHY.
13. CHORUS, - - Full Many a Song, - - - *Dvořák*
14. PIANO, - - Bourrée, G minor, - - - *Bach*
MARY F. HALE.
15. MENTAL ARITHMETIC.
16. CHORUS, - - A Spring Song, - - - *Pinsuti*

Pupils' Organ Recital, May 15, 1912.

1. ALLEGRO ASSAI, from Sonata No. 4, Op. 61, - - - *Guilmant*
HARRY LARSEN.

2. SPRING SONG, - - - - - *Mendelssohn*
MAX ALEXANDER.

3. MARCH IN G, - - - - - *Hill*
MILTON WILLIAMS.

4. ADAGIO, Op. 256, No. 2, - - - - - *Volckmar*
ROBERT MARKS.

5. PRELUDE AND FUGUE IN G MINOR, - - - *Bach*
EDGAR F. KEARNEY.

6. LARGO IN G, - - - - - *Handel*
ADOLPH SCHNEIDER.

7. TRAEUMEREI, - - - - - *Schumann*
MILTON LOEWENSTEIN.

8. ASSEMBLY MARCH FROM TANNHÄUSER, - - *Wagner*
JOHN VAN DYCK.

Vocal Recital, June 14, 1912.

Chorus and Junior Classes.

1. FAIRY SONG, - - - - - *Music by Agnes Zimmerman*
Words by Shakespeare
2. WHO IS SYLVIA? - - - - - *Macfarren*
3. SWEET AND LOW, - - - - - *Barnby*
Words by Tennyson
4. JUNIOR SINGING CLASS,
 - (a) Schlaf, Kindlein, Schlaf (Sleep, Baby, Sleep).
 - (b) Clouds, - - - - - *Whelpley*
5. THE SUMMER GALE, - - - - - *Hatton*
6. FULL MANY A SONG, Op. 63, No. 1, - - - - - *Dvořák*
7. LOCH LOMOND, Traditional Scottish Melody, arranged by
Clough-Leigher
8. BEWARE, - - - - - *Hatton*
Words by Longfellow
9. JUNIOR SINGING CLASS,
 - (a) Young Night Thoughts, - - - - - *Foote*
 - (b) The Dandelion, - - - - - *Foote*
10. MY LADY, - - - - - *Words and music by Stewart*
11. DRY YO' EYES, - - - - - *Landberg*
12. VOICES OF THE WOODS, - - - - - *Rubinstein*
Adapted to "Melody in F" by Watson.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra.	Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra.	Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 2d year, French.	Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Spelling, Grade VII, History of Great Britain and Ireland.	Nature study.	Type- writing.

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano, Organ.	Piano, Organ, Tuning.	Piano, Organ.	Piano, Organ, Tuning.	Organ, Senior harmony, Counterpoint, Intermediate harmony, Junior harmony, Harmonic nota- tion, Tuning.	Piano, Tuning, Junior Singing, Class, Chorus.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
				Caning. *	Caning. *

* Machine sewing, knitting, crocheting, hand sewing, cord, raffia work, basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Latin, 2d year,	English, 3d year,	U. S. history, Grade I,	Latin, 1st year,	Geography, Grade III.	
German, 2d year,	German, 1st year,	Grade II, Grade III,	Geography, Grade IV.	Reading, Grade VII.	
Geography, Grade II,	Geography. Grade VI,	Latin, 1st year,			
Kindergarten.	Kindergarten.	Geometry, Geography, Grade I.			

MUSIC.

I.	II.	III.	IV.	V.	VI.
Music history, Point Music, Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning, *	Caning, *	Caning. *	Caning, *	Caning, *	Caning, *
Domestic science.	Mattress work, Domestic science, Physical culture.	Physical culture.	Mattress work, Physical culture.	Mattress work, Physical culture.	Physical culture.

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

Class three evenings a week for older girls in physical culture.

Physical culture class from 5.00 to 5.30 daily.

Harmony, counterpoint, organ and piano practice every evening until 8.30.

LIST OF PUPILS.

ALEXANDER, MAX
 APPELLO, JOSEPH
 AUSTIN, EUSTACE M.
 BAUER, ADOLPH K. O.
 BEUTE, WILLIAM W. H. A.
 BRANCH, NATHANIEL
 BROWN, CHARLES
 CALLAHAN, FRANCIS J.
 CALLAN, GEORGE E.
 CAMPBELL, EDWARD K.
 CHARD, GEORGE A.
 CLYDE, WILLIAM J.
 COHEN, ROBERT ELMER
 DENK, LOUIS
 DERFUS, ALBERT
 DOBLER, HERMAN
 DONNELLY, MICHAEL E.
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 FOURNIER, WILLIAM A.
 FREUDENREICH, CHARLES J.
 GALOS, GEORGE
 GARVEY, PETER
 GOLDBERG, JULIUS
 GÖSSL, ALFRED J.
 GRANTZOW, ANDREW
 GRUNING, EDWARD
 GURRIELL, CLARENCE
 HART, ARTHUR
 HEIDELBURGER, LEO
 HOLST, HAROLD
 ILER, GEORGE C.
 JENSEN, LOUIS
 JOHANNIS, ADOLPH
 JOHNSON, JOHN
 KANTROVITZ, ERIN
 KEARNEY, EDGAR F.
 KOEPPE, JAMES
 KRAUER, GEORGE D.
 KREINHOP, ALBERT
 LARSEN, HARRY A.

LEWIS, WILFORD
 LOEWENSTEIN, MILTON
 LUNDBERG, ROBERT
 MAHLER, SIMON
 MANZI, THOMAS
 MARESCA, LOUIS
 MARKS, ROBERT
 MASSA, AUGUSTINE
 McGUERTY, FRANCIS J.
 McVITTY, JAMES
 MESLAR, STANLEY E.
 MEYERS, DOUGLAS A.
 MITCHELL, JOHN
 MOREL, PAUL H.
 MORGAN, WILLIAM F.
 MURRAY, HENRY V.
 NOSTA, ALFONSO
 O'MALLEY, GEORGE
 PECORE, ROBERT
 PILATA, MICHAEL
 PITCHERSKY, DAVID
 POTTS, WILLIAM
 PRINCE, FRANK
 REILLY, EDWARD
 RICE, CARL G.
 RITTER, RODERICK
 ROACH, AARON
 SABEL, HARRY
 SCHNEIDER, ADOLPH
 SMITH, ERNEST R.
 SPOERRY, CORNELIUS
 SWEZEY, HIRAM CHESTER
 TAFFERNER, THEODORE
 THIELEMANN, CHARLES
 THOMPSON, EDWARD
 VAN DYCK, JOHN
 WALTERS, HENRY
 WEIGEL, WILLIAM
 WILLIAMS, MILTON
 WISOKIR, FRANK
 WINTER, ROBERT

ABRAMS, ANNIE M.
ASKENAS, RACHEL
BERINSTEIN, DORA
BLAUSTEIN, FRIEDA
CLARKIN, VIRGINIA
CURTIS, FLORENCE
DI BIASI, MARY
DOUGHTY, ADALINE
EADIE, MARGARETTA
EASTBURN, WINIFRED
ECKERT, FLORENCE
EDWARDS, CHRISTINA
FENDRICH, BELLA M.
GLASSNER, ANNIE
HALE, MARY F.
HANSKINS, ELIZABETH
HERRMANN, LYDIA
HURD, MARION E.
JESSEN, EMILY A.
JOHNSON, ALICE
KELLY, HANNORA

KINGSLAND, EMMA M.
LADDEN, EVA
LANSING, GENEVIEVE M.
McKENNA, MARGARET
MOSES, EDNA M.
OLIVER, SADIE M.
PAVIA, ANNIE
PENNELLS, SADIE
PULIGNANO, MARY
SCHAE, MARY B.
SCHAFFER, HELEN
SIEVERT, FRANCES E.
SMALL, EVA
SMITH, MARION A.
VAN DEN RYKEN, ALICE
VAN ETTEN, OLIVE
WAGNER, ANNA
WALSH, MARION G.
WARSCHAUER, ANNIE
WIENER, FRANCES M

K E Y

TO THE

NEW YORK POINT SYSTEM

OF

Tangible Writing and Printing

FOR

LITERATURE, INSTRUMENTAL AND VOCAL MUSIC,
AND MATHEMATICS,

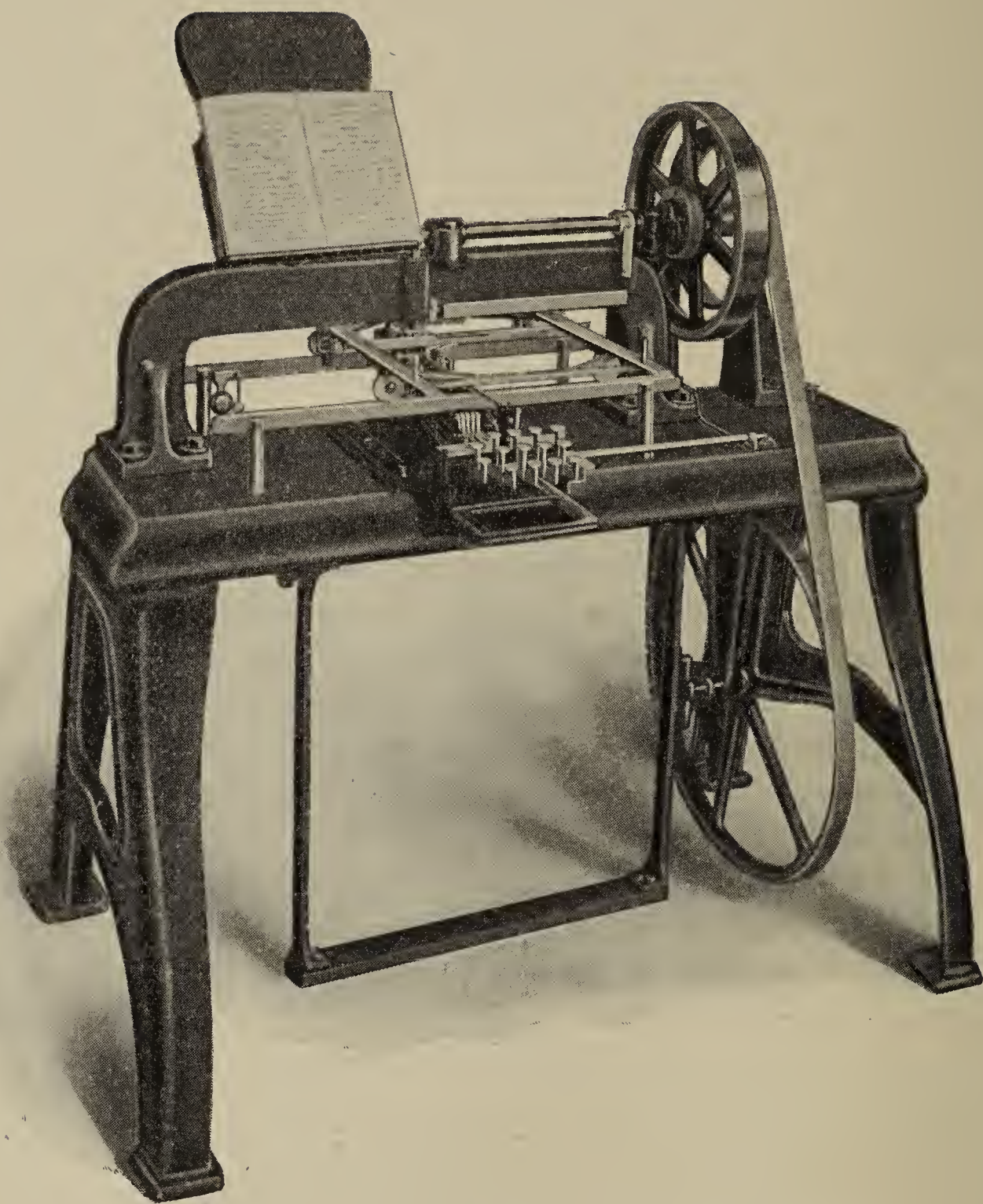
DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882, 1893, and 1909.

BY WM. B. WAIT,

*Principal of The New York Institute for the Education of the Blind
from 1863 to 1905; Emeritus Principal from 1905.*

1912.



STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTE FOR THE EDUCATION
OF THE BLIND.

KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS, PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, •; second, ••; third, •••; fourth, ••••; fifth, •••••; sixth, ••••••, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5, 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

Written pages may be coated on the reverse side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.

A	B	C	D	E	F
•• ••	••• •••	••• •	•••• •	• •••	••• •
G	H	I	J	K	L
••• •••	••• •••	•••• •	••• •••	•••• •	••• •••
M	N	O	P	Q	R
•• ••	••• ••	• •••	••• •••	••• •••	••• •••
S	T	U	V	W	X
••• •	••• •	••• •	••• •••	••• •••	••• •••
Y	Z				
••• •••	••• •••				

SMALL LETTERS.

a	b	c	d	e	f	g	h	i	j
••	••• •	•• •	•• •	•	•••	••• •••	••• •••	• •	••• •
k	l	m	n	o	p	q	r	s	t
••• •	•• ••	•• •	••	••	••	•••	••	•	•
u	v	w	x	y	z				
•••	•• •	••	•••	••	•••				

It will be observed that the capital letters are derived from the small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stereograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠

Prefix, indicating that the characters which follow are numerals, ⠠. Thus, 1908, ⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠. The vertical line indicates a blank space equal to one point.

PUNCTUATION AND OTHER MARKS.

The following are preceded and followed by two blanks:

Period ⠠	Interrogation ⠠	Quotation* ⠠
Comma ⠠	Dash ⠠	Asterisk ⠠
Semicolon ⠠	Parenthesis* ⠠	Italics ⠠
Colon ⠠	Bracket* ⠠	Italics ended ⠠
Exclamation ⠠		

The following are separated from the word which they affect by one blank:

Apostrophe ⠠	Grave accent ⠠	Cedilla (French) ⠠
Hyphen ⠠	Circumflex ⠠	Tilde (Spanish) ⠠
Acute accent ⠠	Diæresis ⠠	

The accents are placed before accented letters and syllables, and are separated from them by one blank.

ADAPTATIONS FOR GREEK.

Coronis ⠠	Long o ⠠	Iota subscript ⠠
Long e ⠠	Ps ⠠	Rough breathing ⠠

ADAPTATIONS FOR GERMAN.

For the digraph ck ⠠	For the digraph sz ⠠
For the digraph tz ⠠	

* Placed before and after the word or words affected by the sign.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
...
n	p	s	u	v	w	y
not	part	some	under	very	will	you
..

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS
OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
..
from	good	have	large	of	shall
...
there	that	the	think	when	what
...
was	were	with	which	would	
...	

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mother, not *Mother*; Finger, not *Finger*; Andante, not *Andante*.

SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.

ade ••••	æ •••• •	ance •••• ••	ant •••• ••	ate •••• ••	augh •••• ••	ain •••• ••
ble •••• ••	bly •••• ••	cede •••• ••	ceed •••• ••	ch •••• ••	com •••• ••	
con •••• ••	dis •••• ••	eau •••• ••	ence •••• ••	ent •••• ••	ess •••• ••	fer •••• ••
ful •••• ••	gh •••• ••	ight •••• ••	ion •••• ••	ing •••• ••	œ •••• ••	
ong •••• ••	ou •••• ••	per •••• ••	pro •••• ••	ph •••• ••	sh •••• ••	
sion •••• ••	tion •••• ••	th •••• ••	ure •••• ••	wh •••• ••		

It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz: th ••

The Third base has 11 contractions, viz:

and •••• ••	of •••• ••	the •••• ••	that •••• ••	ing •••• ••	ch •••• ••	ou •••• ••
gh •••• ••	ph •••• ••	sh •••• ••	wh •••• ••			

The Fourth base has 81 signs divided into nine groups of nine signs each.

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a	d	l	m	n	o	r	s	th
••	•• •	•• ••	•• •	••	•• •	•• •	•• •	•• ••

Beginning with the first one, •• a new series may be formed by adding to it each one in order thus: •••• ••••• ••••• etc.

Beginning with the second one, ••• we have ••••• ••••• etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade	æ	ance	K	A	C
••••	•••• •	••• ••	•••• •	•• ••	••• •
ant	F	ate			
••• ••	••• •	•••• ••			

SECOND GROUP.

D	augh	ain	Z	ble	bly
•••• •	•••• ••	•••• ••	•••• ••	•• ••	••• ••
cede	J	ceed			
••• ••	••• ••	•••• ••			

THIRD GROUP.

L	com	con	X	dis	Q
••• ••	••• ••	••• ••	•••• ••	••••	••• ••
eau	ence	ent			
••• ••	••• ••	•••• ••			

FOURTH GROUP.

I	apostrophe	ess	hyphen	M	fer
••••	••••	••••	••••	••••	••••
ful	B	ight			
••••	••••	••••			
••••	••••	••••			

FIFTH GROUP.

N	ion	asterisk	G	dash	U
••••	••••	••••	••••	••••	••••
œ	W	ong			
••••	••••	••••			
••••	••••	••••			

SIXTH GROUP.

T	per	pro	sion	O	Y	tion
••••	••••	••••	••••	••••	••••	••••
ure	almost					
••••	••••					
••••	••••					

SEVENTH GROUP.

R	could	come	H	ever	from
••••	••••	••••	••••	••••	••••
good	have	large			
••••	••••	••••			
••••	••••	••••			

EIGHTH GROUP.

S	shall	their	there	E	P
••••	••••	••••	••••	••••	••••
think	V	when			
••••	••••	••••			
••••	••••	••••			

NINTH GROUP.


what	was	were	with	grave accent
••••	••••	••••	••••	••••
acute accent	circumflex	would or diæresis	Italics	
••••	••••	••••	••••	
••••	••••	••••	••••	

The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz: •, •, and •. Thus:


FIRST GROUP.


 etc.,
 making 27 signs.

SECOND GROUP.


 etc., making 27 signs.


THIRD GROUP.


 etc., making 27 signs.

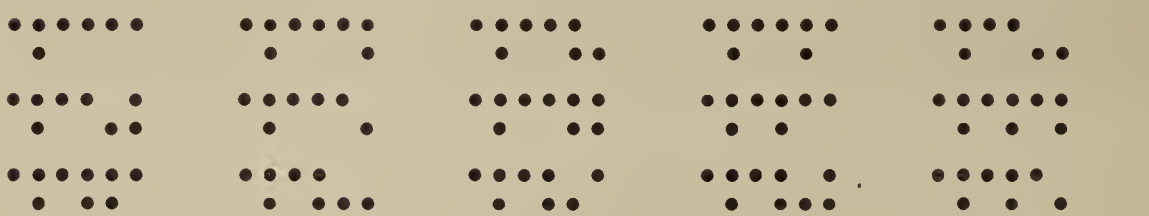
The remaining six groups follow the same form.

The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus:

FIRST GROUP.


 etc., making 81 signs.

SECOND GROUP.

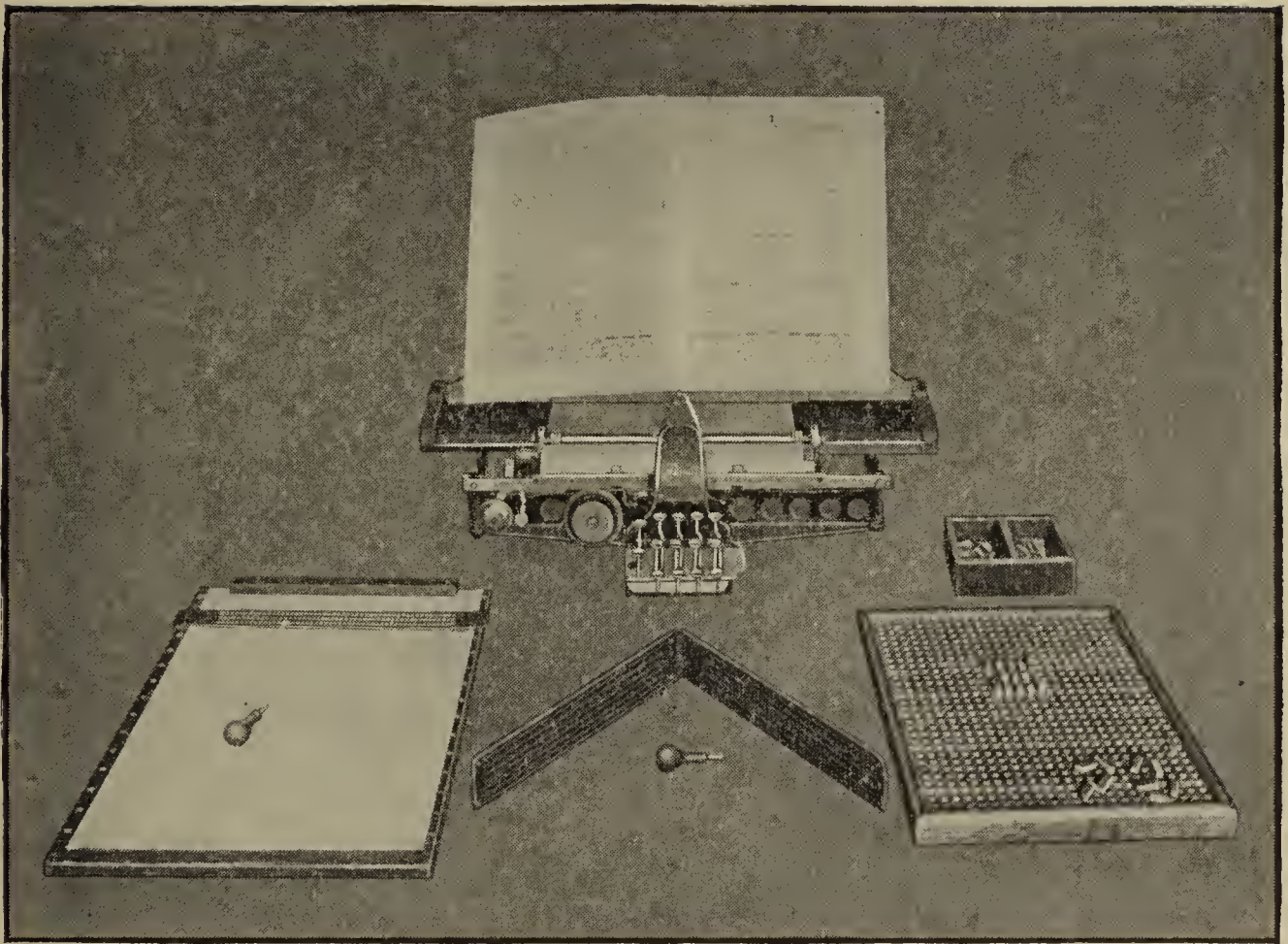

 etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.

KLEIDOGRAPH FOR EMBOSSED WRITING.



Desk Writing Tablet.

Pocket Tablet.

Frame and Type for Mathematics.

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—D a quarter note $\cdot\cdot\cdot\cdot$ 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8. *Second.* To give the alphabetic equivalent, thus—mezzo forte $\cdot\cdot\cdot\cdot$ | $\cdot\cdot\cdot\cdot$ | \cdot s, d, blank, i, blank, e.*

Accent $\cdot\cdot\cdot\cdot$

Accelerando $\cdot\cdot\cdot\cdot$

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short $\cdot\cdot\cdot\cdot$

Appoggiatura, long $\cdot\cdot\cdot\cdot$

Arpeggio $\cdot\cdot\cdot\cdot$

Arpeggio, *continuously* through both hands $\cdot\cdot\cdot\cdot$ | \cdot

A tempo $\cdot\cdot\cdot\cdot$

Bar $\cdot\cdot\cdot\cdot$; double bar $\cdot\cdot\cdot\cdot$ | $\cdot\cdot\cdot\cdot$

Breathing mark or sign of detachment in instrumental music $\cdot\cdot\cdot\cdot$

Bridge sign $\cdot\cdot\cdot\cdot$

Con espressione $\cdot\cdot\cdot\cdot$ || $\cdot\cdot\cdot\cdot$ || \cdot | \cdot | $\cdot\cdot\cdot\cdot$ || $\cdot\cdot\cdot\cdot$

Crescendo \cdot | \cdot

Crescendo discontinued \cdot | \cdot | \cdot

Da capo $\cdot\cdot\cdot\cdot$ || $\cdot\cdot\cdot\cdot$ || $\cdot\cdot\cdot\cdot$ || $\cdot\cdot\cdot\cdot$

* The vertical lines indicate a blank space made by omitting the points.

Dal segno .:... || ¨: || ¨. || ¨....

Diminuendo or decrescendo ¨ | ¨ | :

Diminuendo discontinued ¨ | ¨ | : | :

Discontinuance : When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce .¨ | ¨

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted :::: | ¨ | ¨ The triple dot has three points.

Down bow ¨¨.

Espressivo .:... || ¨ | ¨. | ¨.. | .¨ || ¨....

Finger signs. First, ¨¨; second, ::; third, ¨.; fourth, ..; fifth, ¨¨

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte : | ¨

Fortissimo : | ¨ | ¨; very fortissimo : | ¨ | ¨ | ¨

Forte piano : | ¨ | : | .

Forzando ¨¨..

Group ..¨

Group discontinued ..¨ | :

Half bow .:... | :: | ¨¨

Harmonic in guitar and in violin .:...

Heel in organ pedaling ::

Interval signs. First, ::; second, ¨.; third, ::; fourth, ¨.; fifth, ¨.; sixth, ::; seventh, ¨.; eighth, ¨..

Left foot in organ pedaling ∴∴

Left hand ∴∴

Legato ∴∴∴ ∥ ∴∴ | ∴ | ∴∴ ∥ ∴∴∴

Leggiero ∴∴∴ ∥ ∴∴ | ∴∴∴ | ∴∴ | ∴∴ ∥ ∴∴∴

Lower half of bow ∴∴∴ | ∴∴ | ∴∴∴

Lower third of bow ∴∴∴ | ∴ | ∴∴∴

Marcato ∴∴∴ ∥ ∴∴ | ∴∴ | ∴∴ ∥ ∴∴∴

Melody sign ∴∴∴.

Melody sign discontinued ∴∴∴. | ∴

Mezzo forte ∴.∴∴ | ∴ | ∴

Mezzo piano ∴.∴∴ | ∴ | ∴

Middle of bow ∴∴∴ | ∴∴ | ∴∴∴

Middle third of bow ∴∴∴ | ∴∴ | ∴ | ∴∴∴

Molto ∴∴∴.

Mordent ∴.∴∴; mordent inverted ∴.∴∴ | ∴.∴∴

Music sign ∴.∴∴ is used in the body of *text* where an illustration of *music* occurs, or it follows a verbal insertion in music.

Music sign discontinued ∴.∴∴ | ∴

Natural ∴ One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The duration of tones is expressed by notes, the signs for which are: Whole, ∴∴; half, ∴∴; quarter, ∴∴; eighth, ∴∴; sixteenth, ∴∴; thirty-second, ∴∴; and sixty-fourth, ∴.

There are two other notes, rarely used, viz: the breve ∴∴∴ and the one hundred twenty-eighth ∴.∴∴ The former is made by adding a point in the upper row after a whole note, and the latter by a similar point added after a sixty-fourth note.

Number sign ∴∴∴ This sign shows that the characters following it will be numerals.

Nut of bow ∴∴∴ | ∴∴ | ∴∴∴

Octave signs. First octave, ∴∴∴; second, ∴∴∴; third, ∴∴∴; fourth, ∴∴∴; fifth, ∴∴∴; sixth, ∴∴∴; seventh, ∴∴∴; eighth, ∴∴∴.

Open string $\cdot\cdot\cdot\cdot \mid \cdot^\cdot \mid \cdot^\cdot$

Pause $\cdot^\cdot\cdot$

Pedal $\cdot\cdot\cdot$

Pedal discontinued $\cdot\cdot^\cdot \mid :$

Piano $:$ $\mid \cdot$

Pianissimo $:$ $\mid \cdot \mid \cdot$; very pianissimo $:$ $\mid \cdot \mid \cdot \mid \cdot$

Piano forte $:$ $\mid \cdot \mid :$ $\mid \cdot$

Pitch. The pitch of tones without duration is expressed by the letters c d e f g a and b. In combination with notes the signs are: c, $\cdot\cdot$; d, \cdot^\cdot ; e, $\cdot\cdot$; f, \cdot^\cdot ; g, \cdot^\cdot ; a, $\cdot\cdot$; b, \cdot^\cdot . When both pitch and duration are used, the pitch is written first followed by the duration. In all cases except the breve and the one hundred twenty-eighth note the combination is a Fourth base sign, the first half (Second base) being pitch and the second half (also Second base) being duration. The two exceptional notes (which are rarely used) are Third base.

For brevity in writing, when two or more notes in succession are of the same length write the duration of the first note and do not write it again until a change in *value of note* occurs. This rule remains in force even though rests intervene.

Pizzicato $\cdot\cdot\cdot\cdot^\cdot$

Poco $\cdot\cdot\cdot\cdot \parallel \cdot^\cdot \parallel \cdot^\cdot\cdot\cdot$

Poco a poco $\cdot\cdot\cdot\cdot \parallel \cdot^\cdot \parallel \cdot^\cdot \parallel \cdot^\cdot \parallel \cdot^\cdot\cdot\cdot$

Point of bow $\cdot\cdot\cdot\cdot \mid \cdot^\cdot \mid \cdot^\cdot\cdot$

Portamento $\cdot\cdot\cdot$ placed before the note affected by it.

Primitive signs. The first eight numeral signs are $\cdot\cdot$ \cdot^\cdot $\cdot\cdot$ \cdot^\cdot $\cdot\cdot$ \cdot^\cdot $\cdot\cdot$ \cdot^\cdot . These are used as the basis or ground work in forming many of the music signs. Thus, the first *seven* primitives form the pitch signs c d e f g a and b; and the duration signs for whole, half, quarter, eighth, sixteenth, thirty-second and sixty-fourth.

The eight octave signs are derived from the eight primitive signs by adding a point in the *upper* row after the respective

primitive signs, and the eight interval signs are derived by adding a point in the *lower* row after the same primitive signs.

Other derivatives are also formed.

Pro forma ••..

Rallentando ••...

Repeat part of a measure, or one or more measures .. viz, two points in the lower row.

Repeat note, chord, group or rest . viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ..::; rest a half, ..••; rest a quarter,; rest an eighth, ...•; rest a sixteenth, ..••; rest a thirty-second, ...•; rest a sixty-fourth, ...•

There are two other rests, rarely used: rest a breve and rest a one hundred twenty-eighth ...••; these are derived similarly to the notes of the same value.

Right foot in organ pedaling •••

Right hand •••

Ritardando ••...

Ritenuto •....

Rinforzando ••..

Scherzando || •. | ••• | •• | •. || •....

Sempre || •. | •• | •• || •....

Segno ••••

Sforzando ••..

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur . | •

Slur discontinued •

Sostenuto ⋮⋮⋮

Staccato ⋅⋅⋅

Staccatissimo or very staccato ⋅⋅⋅⋅

Stroke of the glottis in singing ⋅

Swell ⋅⋅⋅

Syllable slur ⋮ | ⋮

Syllable slur discontinued ⋮ | ⋮ | ⋮

Take breath in singing ⋅⋮⋮

Tenuto ⋮⋮⋮

Thumb in guitar ⋮ | ⋮

Tie ⋅⋅⋅

Toe in organ pedaling ⋅⋅⋅

Tremolo ⋅⋅⋅

Trill ⋅⋅⋅

Turn ⋅⋅⋅; turn inverted ⋅⋅⋅ | ⋅⋅⋅

Up bow ⋅⋅⋅

Upper half of bow ⋅⋮⋮ | ⋮⋮⋮ | ⋅⋅⋅

Upper third of bow ⋅⋮⋮ | ⋅ | ⋅⋅⋅

Whole bow ⋅⋮⋮ | ⋅⋅⋅ | ⋅⋅⋅

With sign ⋅

Word sign ⋅⋮⋮ This is used in the body of *music* when *words* are to be used; or it follows a music insertion in text.

Word sign discontinued ⋅⋮⋮ | ⋮

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS,
FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OC-
TAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME
SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR.
HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign •• always represents the short appoggiatura (sometimes called acciaccatura, written in ink print as a small eighth note with a diagonal line across the stem). In points the value need not be written, as its duration is variable according to the style of music in which it appears.

Rule Second. When the appoggiatura is *long* the letter l will precede the sign •• thus, l••. The value must be expressed. In ink print there is no diagonal line across the stem, and the note bears a fixed relation to the principal note.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign twice before the first note and once

after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals ::, .:, ::. The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger. The finger sign immediately precedes the note or interval which it affects.

GROUPS.

Rule First. A single group is expressed by placing the group sign ..[•] before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

Rule Fourth. In a succession of four or more groups of *uniform size*, write the group sign and the notes of the first group, then write the sign twice to indicate that the same kind of group will continue; after the last group write the sign with the discontinuance.

Remark:—In the foregoing rules the group implies an *irregular* number of notes in a *regular* division of the measure, as triplets, quintuplets, etc.; but the group sign may also be used for a *regular* number of notes. See next rule.

Rule Fifth. When part of a measure, not including the first part, is repeated, the group sign will precede and the group discontinuance follow such passage. The one point repeat will then be used for each repetition of such group.

INTERVALS.

The intervals are: first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, $\therefore\therefore$; second interval, $\therefore\therefore$; third interval, $\therefore\therefore$, etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* \therefore followed by the octave sign and then the note. Thus, $\therefore\therefore \parallel \therefore\therefore\therefore \parallel \therefore \parallel \therefore\therefore \parallel \therefore$

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus, $\therefore\therefore \parallel \therefore\therefore\therefore \parallel \therefore \parallel \therefore\therefore \parallel \therefore \parallel \therefore$

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank, but see *Rule Sixth*.

Rule Sixth. When a note and its *eighth* interval each have the same accidental, the accidental will be written for the lower note only, and will be understood for the eighth interval unless otherwise indicated.

Rule Seventh. Finger signs are placed before intervals the same as before notes.

Rule Eighth. When the *same interval* appears four or more times consecutively, make such interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign.

If, however, a special sign affecting the interval is used, such as finger or accent, the interval sign must be written at such place; but this does not affect its continuance.

MELODY SIGN.

Rule First. The melody sign is ••• and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

In this work the modern custom is followed of calling the sign ♯ the mordent, and the sign ♮ the inverted mordent. Ancient custom had the reverse of this, though the execution of the respective signs has never differed. The mordent ♯ calls for the principal note, its *upper* auxiliary and then the principal note; the inverted mordent ♮ takes the *lower* instead of upper auxiliary.

Rule First. The sign for the mordent ••• is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign ••• made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of the inverted mordent sign *in ink print*, such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When mordents appear on four or more successive notes, write the sign twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign.

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a

single point in the upper row after the numeral showing the number of the octave. Thus, first octave, \therefore ; second octave, $\bullet\bullet$; third octave, $\bullet\bullet\bullet$, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

Remark:—If both octave and finger signs are used, the order of succession will be: octave sign, finger sign, note.

REPEAT SIGNS.

There are two signs for repeat. The first has one point in the lower row and is shown in Rule First. The second has two points in the lower row and is used in all succeeding rules.

Rule First. When a note, chord, group or rest is repeated, write the one-point repeat sign \bullet once for each repetition.

Rule Second. When part of a measure from the beginning is repeated, write the two-point repeat sign $\bullet\bullet$ in the measure once for each repetition of the same.

Rule Third. When the last measure is repeated once, write, after the bar, the two-point repeat sign followed by the bar.

Rule Fourth. When the last measure is repeated more than once, write, after the bar, the two-point repeat sign, then the numeral which indicates how many repetitions are to be made, and then the bar; thus, $\therefore \parallel \bullet\bullet \parallel \dots \parallel \bullet\bullet \parallel \therefore \parallel \bullet \parallel \dots$ indicates that the measure will be repeated nine times, and thus played ten times.

Rule Fifth. When the last two or more measures are repeated, write the number sign, then the numeral showing how many measures are to be repeated, and then the two-point repeat sign, made once for each repetition; use the bar only

after the last repeat sign. Observe that in this rule the repeat sign *follows* the numeral, while in Rule Third it *precedes* the numeral.

Rule Sixth. When any number of measures, *not including the last* of the passage, are repeated, write the number sign and the numeral which shows how many measures must be counted back to the place where the repeat begins, then the number sign and numeral which shows how many measures are included in the repeat, and then the two-point repeat sign, made once for each repetition. Use the bar only after the last repeat sign.

Rule Seventh. When a passage is repeated in a different octave, proceed according to the previous rules as the case may require, and insert, before the two-point repeat sign, the sign for the octave in which the repeated passage begins. If such a passage begins with notes of one value written against those of a different value, write the octave sign of the note of the *same voice* as that with which the original passage began.

Rule Eighth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar followed by the two-point repeat sign, and again the double bar.

Rule Ninth. In a passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, write the two-point repeat sign, followed by the *pro forma* sign •••• and after it the *note* which begins the transposed form. This rule applies to the repetition of a part of a measure or to one or more measures.

The *pro forma* may be used even when the measure begins with one or more rests; the first note will be named whether appearing at the beginning or later in the measure.

The octave sign should be used in a transposed passage and must *follow* the *pro forma* sign.

If the *pro forma* passage begins with notes of one value written against those of a different value, write after the *pro*

forma sign the note of the *same voice* as that with which the original passage began.

Rule Tenth. When part of a piece is repeated from the beginning, use the abbreviation for *da capo*, thus $\cdot\cdot\cdot\cdot \parallel \cdot\cdot \parallel \cdot\cdot \parallel \cdot\cdot\cdot\cdot$ then the number of measures to be repeated, followed by the repeat sign and bar. If the word *fine* has previously appeared write $\cdot\cdot\cdot\cdot \parallel \cdot\cdot \parallel \cdot\cdot \parallel \cdot\cdot \mid \cdot\cdot \parallel \cdot\cdot\cdot \mid \cdot \mid \cdot\cdot \mid \cdot \parallel$ In this case, the music sign, repeat sign and numeral are omitted.

Rule Eleventh. The sign ♩ called *segno* is used in ink print to indicate the place to which a subsequent return will be made. In points write the sign $\cdot\cdot\cdot\cdot$ where *segno* occurs. When in ink print the words *dal segno* (to the sign) or their abbreviations appear, write $\cdot\cdot\cdot\cdot \parallel \cdot\cdot \parallel \cdot\cdot \parallel \cdot\cdot\cdot\cdot$ then the number of measures to be repeated, followed by the repeat sign and bar. If the word *fine* has previously appeared, write $\cdot\cdot\cdot\cdot \parallel \cdot\cdot \parallel \cdot\cdot \parallel \cdot\cdot \mid \cdot\cdot \parallel \cdot\cdot\cdot \mid \cdot \mid \cdot\cdot \mid \cdot \parallel$ In this case, the music sign, the repeat sign and numeral are omitted.

Rule Twelfth. In a succession of measures containing rests only, write the sign for rest a whole (regardless of the size of the measure) followed by the number of such rests and the bar. Thus, $\cdot\cdot\cdot\cdot \parallel \cdot\cdot\cdot\cdot \mid \cdot\cdot\cdot\cdot \mid \cdot \parallel \cdot\cdot\cdot\cdot$ indicates rest ten whole measures.

Rule Thirteenth. The rules for the use of the octave sign and also those for time-values must be applied to the first note of a passage following a repeated passage, and the reckoning is *always made from the last note of the latter*. This rule applies to the repetition of a part of a measure or to one or more measures.

Rule Fourteenth. A passage beginning with a given dynamic sign is sometimes repeated beginning with a different dynamic sign; in such a case, for the repeat, write the new dynamic sign and then follow whichever rule is necessary for the repeat.

The same rule will govern the use of a change of tempo in a repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign followed by the numeral which shows the number of sharps or flats in the signature. Thus, \cdot | \therefore | $\bullet\bullet$ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

In ink print the sign for the natural is occasionally used in the signature in the midst of a piece, to cancel a sharp or flat previously used in the signature. In points the same custom is followed.

SLURS.

Rule First. The sign for the slur \cdot | \therefore is placed before the notes slurred. The sign for discontinuance \therefore is placed after the notes slurred and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign \cdot | \therefore at the begin-

ning of the first slur, and two slur signs $\cdot | \vdots \parallel \cdot | \vdots$ at the beginning of the second slur; at the end of the first slur write $\cdot | \vdots | \vdots$; at the end of the second slur write $\cdot | \vdots \parallel \cdot | \vdots | \vdots$

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance $\cdot | \vdots | \vdots$; and at the end of the long slur make it twice with the discontinuance $\cdot | \vdots \parallel \cdot | \vdots | \vdots$

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

Rule Fifth. In vocal music, when two or more successive notes are to be sung to one syllable, the syllable slur $\vdots | \vdots$ will be used before such notes, and at their close the syllable discontinue $\vdots | \vdots | \vdots$ will be written.

TIME SIGNS.

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, $\vdots \vdots \vdots | \cdot \vdots | \ddot{\cdot}$

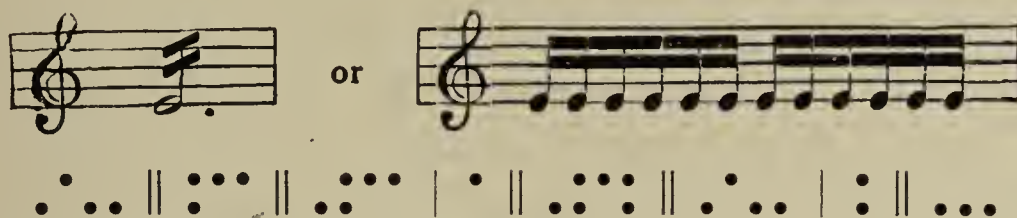
If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, $\vdots \vdots \vdots | \ddot{\cdot} \vdots | \ddot{\cdot} \parallel \cdot$

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.

TREMOLO SIGN.

Rule First. When one note or chord is played tremolo, write the sign $\bullet \bullet \bullet$ then the note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in the tremolo, then the tremolo discontinue sign. Thus,



This signifies that E a sixteenth must be played a sufficient number of times to fill the value of a half dotted.

Rule Second. When two notes, a note and a chord, or two chords are alternated, write the tremolo sign, then the first note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in tremolo, then the note or chord which is played in alternation, followed by the tremolo discontinue sign. Thus,



This signifies that A a sixty-fourth with its third interval must alternate with E a sixty-fourth to fill the value of a half note.

Rule Third. In a succession of tremolos the sign is used in each case, but the sign with its discontinuance may be omitted except in the last case.

Remark:—In many cases the tremolo may be expressed by the use of the repeat sign without the tremolo sign, but in extended cases the use of the tremolo sign is more concise.

TURNS.

Rule First. The horizontal or ordinary turn is expressed by the sign ::•, placed before the note affected, and is separated from it by two blanks.

Rule Second. The vertical or inverted turn is expressed by the sign ::•, made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When turns appear on four or more successive notes, write the sign twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign.

THE *WITH* SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign •, and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

If one voice or part has notes on the first of the measure and rests for the remainder of same, these rests may be omitted when this voice or part is written *first*, but not otherwise.

If one voice or part has notes in the measure but *not* on the first of same, rests must be supplied previous to such notes whether indicated in the ink copy or not.

MISCELLANEOUS DIRECTIONS.

In ink print many signs appear simultaneously. In point print the more *inclusive* or *far-reaching* signs should be written first, followed by those having a more limited effect; thus, at the beginning of right hand, write signature, time, hand, octave, finger, note.

The following order is also illustrative: forte, slur, staccato, fourth octave, first finger, C an eighth.

In general, signs *equally* limited in effect (as accent, staccato, tenuto, etc.) *precede* the note affected and may be used in any order, though the finger sign must be nearest to the note.

The tie is written after the first of the two notes affected; when a chord is tied the tie sign *follows* the lowest note and each interval of the chord.

The pause follows the note, chord, rest or bar which it affects.

If a slur, pedal, crescendo or a diminuendo continue until the same sign again appears, write such sign for each entrance, but omit the discontinuance of it until the close of its last appearance.

If a note or chord begins a passage which is preceded by a sign covering more than the single note or chord (as pedal, slur, forte, piano), and this note or chord is repeated, the one point repeat may be used.

When after a tie, or after a slur discontinue, the last note or chord is repeated, the one point repeat sign may be used.

Dynamic signs may be written in the right hand part only, unless specially marked for the left hand. Tempo marks should be written in each hand, but words qualifying such tempo marks may appear in right hand only.

Pedal marks are usually written in the left hand.

When a passage having a certain sign to continue is subsequently repeated in part, the same sign ending with the repeated passage (though it continued farther in the original passage), the sign with its discontinuance must follow the repeat sign.

METHOD OF COUNTING BACK FOR REPEATS.

When a repeat appears in the point copy, the pupil should refer to the margin and ascertain the number of the last measure written, then subtract from it the number of measures to be counted back; the difference shows the number of the measure previous to the one where the repeat begins.

Thus, if there have been twelve measures written and there appears $\therefore \therefore \mid \therefore \therefore \mid \bullet \parallel \therefore \therefore \mid \therefore \therefore \parallel \dots \parallel \dots$ subtract ten from twelve which leaves two measures; then begin with the third measure to repeat four.

METHODS OF SPACING.

There are two methods of spacing, viz, *open* and *close*.

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

SUGGESTIONS FOR PREPARING MUSIC TO BE WRITTEN IN POINTS.

The title-page of a piece should include title, opus and special number (if there be such), author, editor, and publisher with address. Music other than for the piano should be indicated in the caption, as: organ, violin, voice, etc. Without such indication the music will be understood as written for the piano.

The running head-line, though briefer than the title-page, should include title, opus, and last name of author. If for music other than piano, state the instrument or the voice.

Number the bars continuously, including all indicated repeats.

Bars of incomplete measures are numbered the same as though the measures were complete.

Mark all possible repeats of measures throughout the piece.

Mark the continuance of a given interval or other sign and also its discontinuance.

In transcribing music, leave a space of about twelve points in each line before beginning the music; in the left part of this space write the numeral (without the number sign) which records the number of the measure following the first bar on the line. These numerals enable the pupil to keep the place and also to quickly calculate repeats.

It is well to prepare a perfect copy on paper before embossing on brass. Omit marginal numbers from paper copy, but in proof-reading of the latter write the bar numbers in pencil over the bars.

In making the marginal numbers on the brass plates, observe the number of the first bar on the line of brass and in the margin write the numeral next following. Thus, if the first bar on the line is ten, write eleven in the margin.

METHOD OF INDICATING REPEATS IN WRITING BY PARAGRAPHS WHEN MARGINAL NUMBERING IS OMITTED.

In a *long* "count back," the place should be indicated at which the passage to be repeated *begins*, as well as the place where the repeat *enters*, to enable the reader to readily make the "count back." The three following examples will illustrate:

Ex. 1. Repeating the last several measures. If after 20 measures the next 15 are like the last 15, then following bar 5, write:

... || •• | ••• | • | • | •• || ••• | •• | •• || ••• | •• | •• || •...

Then, following bar 20, write:

••• | •• | •• || .. || ... ||

Ex. 2. Repeating a passage not including the last measure.

If after 100 measures the next 20 are like the 20 which began with the 31st measure, then, following bar 30, write:

.:... || .. | ... | . | • | .: || :: | . | • || :: | .. | • || •... ||

Then, following bar 100, write:

:: | . | • || :: | .. | • || .. || ... ||

Ex. 3. Involving both the previous cases. If after bar 20 the last 15 are to be repeated, and after bar 60 the same 15 again appear, then, following bar 5, write:

.:... || .. | ... | . | • | .: || :: | :: | •: || :: | :: | •: ||

.:... || .. | ... | . | • | .: || :: | •: | •: || :: | :: | •: || •... ||

Then, following bar 20, write:

:: | :: | •: || .. || ... ||

Then, following bar 60, write:

:: | •: | •: || :: | :: | •: || .. || ... ||

To aid the reader in making the "count back," leave a space of four blanks before the word sign when it first appears. In a short "count back," the above methods of showing the place where the repeat begins are unnecessary, unless the measures are long.

The paragraphs should be numbered, and after the last bar in each paragraph the number of that bar from the beginning should be written.

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

The above rules are especially useful in writing the text of chants. Ordinarily the syllable slur $\cdot | \cdot$ when used in the music to which words are to be sung, meets all necessity for marking syllables.

See *Rule Fifth* for slurs.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur $\cdot | \cdot$.

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark $\parallel \cdot \parallel$

An obtuse angle with the apex at the top, called rubato accent $\cdot \cdot | \cdot$.

A comma placed in a horizontal position, called the half tie $\cdot \cdot | \cdot$.

A comma placed in a vertical position, called the comma $\cdot \cdot | \cdot$.

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter $\cdot \cdot | \cdot$ followed by the number sign and numeral.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign \therefore , followed by \cdot , the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, $\therefore \parallel \therefore \mid \cdot \mid \therefore \mid \cdot \parallel$

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, $\therefore \parallel \therefore \mid \therefore \mid \cdot \mid \therefore \mid \cdot \parallel$ F a whole, low position of the third, $\therefore \parallel \therefore \mid \therefore \mid \cdot \mid \therefore \mid \therefore \parallel$

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, $\therefore \parallel \therefore \mid \cdot \parallel \therefore \mid \therefore \parallel \therefore \mid \cdot \parallel$

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four $\therefore \parallel \therefore \mid \therefore \parallel \therefore \parallel$

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

half, figured six four and then five three $\cdot\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot} \parallel$
 $\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot} \parallel$

Rule Third. An accidental which affects a numeral will precede it by one blank. Thus, C a whole note figured sharp six $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \cdot \mid \ddot{\cdot}\ddot{\cdot} \parallel$

Remark:—In ink print a line is sometimes drawn through a numeral to show that that interval is to be raised. In point print the proper accidental will be used with the numeral. Again, an accidental sometimes appears without a numeral and affects the third interval. In point print the accidental will precede the numeral *three* in such cases.

RULE FOR USE OF BOTH POSITION AND FIGURED BASS.

When a note has figuring for both position and bass, the position will follow the note and then the bass figuring. Thus, F a quarter, position of the third, figured five three and then four two $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \cdot\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot} \parallel$
 $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot} \parallel$

RULE FOR NOTES FOLLOWING A NUMERAL.

Notes of the same value, but which follow any numeral, must have the value expressed, unless such notes are preceded by an octave sign or a bar. Thus, third octave E a quarter figured six, D a quarter figured six four, bar, C a quarter position of the octave, fourth octave C a quarter $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel$
 $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \mid \ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel$
 $\ddot{\cdot}\ddot{\cdot}\ddot{\cdot} \parallel \ddot{\cdot}\ddot{\cdot} \parallel$

TREATMENT OF THE HORIZONTAL LINE FOUND IN FIGURED BASSES.

In ink print, figured basses and positions are sometimes abbreviated by means of horizontal lines, thus, a bass note figured *six* may have a line at the right of the six with a *five*

under the line. The line shows the continuance of the six and will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizontal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows:

doh	ray	me	fah	soh	lah	te
••	••	••	••	••	••	••

In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is ••••; te an eighth dotted is ••• | •, etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written • | •• and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written • | •• and is sung lă.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the strength and quality of doh. This new tone is then

called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ∴

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For	ch	write	⠠⠠	For	ph	write	⠠⠠⠠
"	ou	"	⠠⠠⠠	"	the	"	⠠⠠
"	sh	"	⠠⠠⠠	"	and	"	⠠⠠⠠
"	th	"	⠠⠠	"	of	"	⠠⠠⠠
"	wh	"	⠠⠠⠠	"	that	"	⠠⠠⠠
"	gh	"	⠠⠠⠠	"	ing	"	⠠⠠⠠

The use of the foregoing signs in the following lists is indicated by italics:

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Able } as ending	-	bl	Come - - -	-	cm
Ible }			Coming - - -	-	cm ^{ing}
About - - -	-	abt	Common - - -	-	com
Above - - -	-	abv	Convenient - - -	-	convnt
Account - - -	-	acct	Convenience - - -	-	convnc
According - - -	-	acrd ^{ing}	Conveniently - - -	-	convntl
Accordingly - - -	-	acrd ^{ing} l	Could - - -	-	cd
After - - -	-	af	Definition - - -	-	defntn
Afterward - - -	-	afwd	Demonstration - - -	-	dmnstn
Again - - -	-	agn	Differ - - -	-	dfr
Against - - -	-	agnt	Difference - - -	-	dfrnc
Almost - - -	-	al	Different - - -	-	dfrnt
Altogether - - -	-	algt ^{hr}	Differently - - -	-	dfrntl
Always - - -	-	alws	Does - - -	-	ds
Among - - -	-	amg	Down - - -	-	dn
Amount - - -	-	amt	Downward - - -	-	dnwd
Another - - -	-	anthr	Either - - -	-	ethr
Answer - - -	-	ans	Elsewhere - - -	-	lswhr
Anywhere - - -	-	anywhr	Except - - -	-	xcpt
Because - - -	-	becs	Excepting - - -	-	xcpt ^{ing}
Been - - -	-	bn	Exception - - -	-	xcptn
Before - - -	-	bfr	Express - - -	-	xprs
Begin, begun or began	bgn		Expressed - - -	-	xprsd
Below - - -	-	blw	Expression - - -	-	xprsn
Beneath - - -	-	bnt ^h	Extraordinary - - -	-	xtrdny
Beside, besides - - -	-	bsd, bsds	First - - -	-	fst
Between - - -	-	btwn	Forward - - -	-	frwd
Better - - -	-	btr	Found - - -	-	fnd
Business - - -	-	bzns	Ful, as ending - - -	-	fl
Change - - -	-	chng	Further - - -	-	frthr
Changing - - -	-	chng ^{ing}	General - - -	-	gen

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Give - - -	-	gv	Occasion - - -	-	ocsn
Goes - - -	-	gs	Often - - -	-	ofn
Gone - - -	-	gn	Onward - - -	-	onwd
Government - - -	-	govt	Opinion - - -	-	opn
Greater - - -	-	gtr	Opportunity - - -	-	optnty
Greatest - - -	-	gtrst	Other - - -	-	oth
Hence - - -	-	hnc	Otherwise - - -	-	othws
Henceforth - - -	-	hncfth	Outward - - -	-	outwd
Henceforward - - -	-	hncfwd	Outwardly - - -	-	outwdl
Here - - -	-	hr	Point - - -	-	pnt
Hereafter - - -	-	hrftr	Principal or principle	-	prin
Heretofore - - -	-	hrtfr	Probable - - -	-	prbl
Herewith - - -	-	hrwth	Probably - - -	-	prbly
Herein - - -	-	hrn	Quarter - - -	-	qr
Herself - - -	-	hrsfr	Quarters - - -	-	qrs
Him - - -	-	hm	Question - - -	-	qn
Himself - - -	-	hmsfr	Questionable - - -	-	qnbly
His - - -	-	hs	Reference - - -	-	rfnc
Instead - - -	-	instd	Right - - -	-	rt
Inward - - -	-	inwd	Rightly - - -	-	rtl
Inwardly - - -	-	inwdl	Round - - -	-	rnd
Itself - - -	-	itsf	Self - - -	-	sf
Kind - - -	-	k	Several - - -	-	svl
Kinds - - -	-	ks	Should - - -	-	sh
Know or knew - - -	-	kn	Sion, as ending - - -	-	sn
Knows - - -	-	kns	Take - - -	-	tk
Known - - -	-	knn	Than - - -	-	thn
Knowing - - -	-	knng	This - - -	-	ths
Large - - -	-	lg	Tion, as ending - - -	-	tn
Less - - -	-	ls	Together - - -	-	tgthr
Like - - -	-	lk	Underneath - - -	-	ndrnth
Likewise - - -	-	lkws	Understand - - -	-	ndrstand
Little - - -	-	ltl	Unless - - -	-	nls
Live - - -	-	lv	Until - - -	-	ntl
Made - - -	-	md	Upon - - -	-	upn
Make - - -	-	mk	Upward - - -	-	upwd
Man - - -	-	mn	Ward, as ending - - -	-	wd
Ment, as ending - - -	-	mt	Was - - -	-	ws
Might - - -	-	mgt	Were - - -	-	wr
Mister - - -	-	Mr	What - - -	-	wh
Much - - -	-	mch	Whether - - -	-	whthr
Must - - -	-	mst	When - - -	-	whn
Myself - - -	-	msf	Where - - -	-	whr
Nearly - - -	-	nrly	Wherefore - - -	-	whrf
Necessary - - -	-	nec	Wherein - - -	-	whrn
Necessarily - - -	-	necl	Whereby - - -	-	whrb
Neither - - -	-	nthr	Where to - - -	-	whrt
Neighbor - - -	-	nbr	Whereupon - - -	-	whrp
Ness, as ending - - -	-	ns	While - - -	-	whl
Never - - -	-	nv	Whose - - -	-	whs
None - - -	-	nn	Whom - - -	-	whm
Nor - - -	-	nr	Whomsoever - - -	-	whmsvr
Nowhere - - -	-	nwhr	Willing - - -	-	wling
Object - - -	-	obj	You - - -	-	y
Objection - - -	-	objtn			

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

The following abbreviations are suggestive. Others may be adopted as necessity arises.

The same root may be used for variations of a given word by adding a suitable letter, or letters, as is shown in the words accent, harmony, rhythm, etc.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Accent	-	ac	First	-	fst
Accents	-	acs	Fourth	-	frth
Accented	-	actd	Fundamental	-	fundmtl
Accenting	-	acing	Fugue	-	fg
Accidental	-	acdl	Group	-	grp
Accompaniment	-	acmp	Harmony	-	har
Action	-	actn	Harmonic	-	harc
Alto	-	alt	Harmonically	-	harcly
Altered	-	altrd	Harmonious	-	harmns
Alternation	-	altrntn	Hidden	-	hdn
Analyze	-	anlz	Independent	-	indp
Antecedent	-	antc	Instrument	-	instmt
Anticipation	-	antcpn	Interval	-	int
Arpeggio	-	arp	Inversion	-	inv
Augmented	-	aug	Imperfect	-	imper
Bass	-	bs	Keyboard	-	kb
Beat	-	bt	Leading tone	-	lt
Cadence	-	cad	Legato	-	leg
Canto fermo	-	cf	Lowered	-	lwd
Cantus firmus	-	cf	Major	-	maj
Chord	-	ch	Measure	-	msr
Chromatic	-	chro	Mediant	-	med
Compose	-	cmps	Melody	-	mel
Concerto	-	cto	Melodic	-	melc
Consequent	-	cons	Metronome	-	met, or M
Consonant	-	cnsnt	Minor	-	min
Contrary	-	cont	Modulate	-	mdlt
Consecutive	-	consec	Motion	-	motn
Concealed	-	concl'd	motive	-	motv
Counterpoint	-	cp	Movement	-	movmt
Degree	-	deg	Music	-	msc
Dependent	-	dep	Neighboring note	-	nbring nt
Develop	-	dvlp	Ninth	-	nth
Diatonic	-	dia	Note	-	nt
Diminished	-	dim	Octave	-	oct
Dissonant	-	dis	Opus	-	op
Dominant	-	dom	Orchestra	-	orch
Double	-	dbl	Organ	-	org
Example	-	ex	Organ Point	-	org pnt
Exercise	-	exe	Parallel	-	par
Exposition	-	expsn	Period	-	prd
Fifth	-	ftth	Perfect	-	per
Figure	-	fig	Phrase	-	ph
Finger	-	fng	Pianoforte	-	pf

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Position	- -	posn	Subdominant	- -	subdom
Practise	- -	prc	Submediant	- -	submed
Prepared	- -	prepd	Subtonic	- -	subton
Principal	- -	prin	Substitution	- -	substn
Progression	- -	prog	Supertonic	- -	supton
Raised	- -	rsd	Suspension	- -	susp
Resolve	- -	res	Syncopation	- -	syn
Rhythm	- -	rh	Symphony	- -	sm ^{ph} hy
Rhythmic	- -	rhc	Technic	- -	tch
Rhythmical	- -	rhcl	Tenor	- -	ten
Rhythmically	- -	rhcly	Tenth	- -	tnth
Rondo	- -	rn	Theme	- -	thm
Scale	- -	sc	Third	- -	thd
Second	- -	scnd	Tone	- -	tn
Section	- -	sec	Tonic	- -	ton
Semicaulence	- -	smcad	Triad	- -	tr
Seventh	- -	svth	Triplet	- -	trp
Sixth	- -	sxth	Unaccented	- -	unactd
Sonata	- -	snta	Unison	- -	un
Soprano	- -	sop	Variation	- -	var
Staccato	- -	stac	Vocal	- -	vcl
Subordinate	- -	sub	Voice	- -	vc

WORDS RELATING TO THE ORGAN.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Bassoon	- -	bsn	Organ	- -	org
Bourdon	- -	brdn	Pedal	- -	ped
Choir	- -	c/hr	Piccolo	- -	pic
Clarinet	- -	clr	Quint	- -	qnt
Diapason	- -	diap	Rohrflöte	- -	rfl
Dulciana	- -	dul	Salicional	- -	sal
English Horn	- -	Eng hn	Solo	- -	sol
Feet or Foot	- -	ft	Sesquialtera	- -	sesalt
Flute	- -	fl	Sixteenth	- -	sxnth
Flute Traverse	- -	fl trav	Spitzflöte	- -	spfl
Fifteenth	- -	ftnth	Swell	- -	sw
Gamba	- -	gam	Stop	- -	stp
Gemshorn	- -	gmshn	Stops	- -	stps
Great	- -	gt	Stopped	- -	stpd
Harmonic Flute	- -	harc fl	Trombone	- -	trom
Hautboy	- -	obo	Trumpet	- -	trm
Hohlflöte	- -	hlfe	Twelfth	- -	tlfth
Keraulophon	- -	ker	Viola	- -	vla
Manual	- -	mnl	Violin	- -	vln
Mixture	- -	mix	Violoncello	- -	cello
Oboe	- -	obo	Vox Humana	- -	v h
Open	- -	opn	Waldflöte	- -	wlfl

Whenever abbreviations are used in a point edition of any work, a complete list of such abbreviations should be given at the beginning of the work.

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮

The sign ⋮ , called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

In printed books:

1	2	3	4	5	6	7	8	9	0
T	⊢	⊥	⊣	V	>	Λ	<	L	□

In *written* algebra the numerals are:

1	2	3	4	5	6	7	8	9	0
⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮

The number sign is not used in connection with this series.

NOTE.—In *printed* algebra numerical quantities will be expressed by the **T V** signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

The decimal point is $\text{⋮} | \cdot |$

The dollar sign is $\text{⋮} | \text{⋮⋮}$

Thus for \$1.50 write $\text{⋮} | \text{⋮⋮} | \text{⋮} | \cdot | \text{⋮} | \cdot$

To write a simple fraction, place the sign $\text{⋮} | \cdot |$ between the numerator and the denominator.

Thus for $\frac{1}{2}$ write $\text{⋮} | \text{⋮} | \cdot | \cdot$

To write a compound number, write the numeral and then the fraction, each preceded by the number sign.

Thus for $1\frac{1}{2}$ write $\text{⋮} | \text{⋮} | \text{⋮⋮} | \text{⋮} | \cdot | \cdot$

Sign for division $\cdot\cdot\cdot$

“ “ division ended $\cdot\cdot\cdot | \cdot$

“ “ equality $\cdot\cdot\cdot$

“ “ exponent $\cdot\cdot\cdot$

“ “ exponent ended $\cdot\cdot\cdot | \cdot$

“ “ inequality (*greater* than) $\cdot\cdot\cdot | \cdot$

“ “ “ (*less* than) $\cdot\cdot | \cdot$

“ “ infinity $\cdot\cdot\cdot\cdot$

“ “ is to, in stating a ratio $\cdot | \cdot$

“ “ as, in stating a proportion $\cdot\cdot\cdot$

“ “ minus $\cdot\cdot$

“ “ multiplication $\cdot\cdot\cdot$

“ “ multiplication ended $\cdot\cdot\cdot | \cdot$

“ “ plus $\cdot\cdot\cdot$

“ “ plus and minus $\cdot\cdot\cdot | \cdot\cdot$

“ “ parenthesis $\cdot\cdot$

“ “ double parentheses $\cdot\cdot\cdot\cdot$

“ “ triple parentheses $\cdot\cdot\cdot\cdot\cdot$

“ “ quadruple parentheses $\cdot\cdot\cdot\cdot\cdot\cdot$

“ “ radical $\cdot\cdot\cdot$

“ “ radical ended $\cdot\cdot\cdot | \cdot$

“ “ subscript $\cdot | \cdot\cdot\cdot$

NOTE.—The vertical lines indicate a blank space made by omitting the points.

SUGGESTIONS.

The following suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in triple parentheses, the fractional numerators each in double and the sub-numerators in single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Adding	-	ading	Measured	-	measd
Addition	-	adtn	Measuring	-	measing
Algebra	-	alg	Member	-	mem
Algebraic	-	algc	Members	-	mems
Angle	-	ngl	Minuend	-	mnd
Acute angle	-	ct ngl	Monomial	-	mon
Antecedent	-	ante	Multiply	-	ml
Binominal	-	bnl	Multiplied	-	mld
Circle	-	cir	Multiple	-	mlpl
Circumference	-	crem	Multiplier	-	mlpr
Coefficient	-	coef	Multiplicand	-	mlcand
Comparison	-	comp	Multiplication	-	mltn
Comparing	-	comping	Negative	-	neg
Compared	-	compd	Negatively	-	negl
Consequent	-	cons	Ninth	-	nth
Continued	-	cont	Numeral	-	nmrl
Cube	-	cb	Numerical	-	nmcl
Decimal	-	dec	Numerically	-	nmcly
Denominator	-	dntr	Number	-	num
Denominators	-	dntrs	Numerator	-	nmr
Diameter	-	dmr	Octagon	-	octgn
Difference	-	dif	Obtuse angle	-	ob ngl
Divide	-	dv	Order	-	ord
Divided	-	dvd	Operation	-	optn
Dividing	-	dvding	Operations	-	optns
Dividend	-	dvnd	Parallel	-	par
Division	-	dvn	Parallelogram	-	pargm
Divisor	-	dvr	Parenthesis	-	prnths
Elimination	-	elim	Pentagon	-	pngn
Equation	-	eqtn	Perform	-	prfm
Equivalent	-	eqv	Performed	-	prfmd
Exponent	-	xpnt	Performing	-	prfming
Exponential	-	xpntl	Perpendicular	-	pr
Extremes	-	xtms	Plane	-	pl
Factor	-	ftr	Polygon	-	plgn
Factoring	-	ftring	Polynomial	-	plnl
First	-	fst	Positive	-	pstv
Fifth	-	fth	Positively	-	pstv1
Follows	-	fols	Prime	-	prm
Following	-	foling	Product	-	pdt
Form	-	fm	Proportion	-	prpn
Formula	-	fmla	Power	-	pwr
Fourth	-	frth	Powers	-	pwrns
Fraction	-	ftn	Quantity	-	qnt
Hexagon	-	xgn	Quantities	-	qnts
Homogeneous	-	homo	Quadrilateral	-	qdl
Lateral	-	ltrl	Quotient	-	qnt
Mathematics	-	math	Radical	-	rdl
Measure	-	meas	Radius	-	rad

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Ratio of diameter to			Subtrahend	- -	subnd
circumference	-	pi	Subtract	- -	subt
Reciprocal	- -	rcpl	Subtracted	- -	subtd
Rectangle	- -	rcngl	Substitute	- -	subst
Reduce	- -	rdc	Substituted	- -	substd
Reduced	- -	rdcd	Substituting	- -	substing
Reducing	- -	rdcing	Square	- -	sq
Remainder	- -	rem	Tangent	- -	tan
Represent	- -	repr	Tenth	- -	tnth
Represented	- -	reprd	Time	- -	tm
Representing	- -	repring	Times	- -	tms
Require	- -	req	Third	- -	thd
Required	- -	reqd	Transformation	-	trnsf
Right angle	- -	rt ngl	Transpose	- -	trnsp
Root	- -	rt	Transposed	- -	trnspl
Second	- -	scnd	Transposing	- -	trnspling
Secant	- -	sec	Transposition	- -	trnsptn
Seventh	- -	svnth	Trinomial	- -	tnl
Similar	- -	smlr	Triangle	- -	tngl
Sixth	- -	sxth	Value	- -	val
Subtraction	- -	subtn			

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.

PREFACE TO CATALOGUE OF MUSICAL WORKS IN THE NEW YORK POINT SYSTEM.

The creation of this collection of musical works in embossed form is an achievement of notable character and importance, and has been accomplished mainly through the devotion and unremitting exertions of Miss Hannah A. Babcock, extending over a period of thirty-five years.

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She also transcribed the technical and theoretical works shown in the following list, viz: Normal Course of Pianoforte Technic, Organ Method, Vocal Method, Violin Method, the works in Composition, Counterpoint, Harmonic Notation and the masterpiece on Harmony, entitled Materials Used in Musical Composition, 5 volumes.

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WM. B. WAIT,
Emeritus Principal.

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“ “ “ “	4	B flat.....	7	
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“ “ “ “	6	G min.....	7	
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“ “ “ “	9	F	7	
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Clementi, M.....Gradus ad Parnassum; 29 selected studies (Tausig). G. Schirmer, N. Y.

No. 1	Veloce, C.....	6	No. 15	Allegro, G.....	7
2	Veloce, C.....	6	16	Molto allegro, G.....	8
3	Allegro, C.....	6	17	Vivacissimo, D.....	9
4	Veloce, G.....	6	18	Presto non troppo, A....	9
5	Bizziarria vivace, C.....	8	19	Presto, A min.....	8
6	Allegro molto vivace, D..	7	20	Presto, F sharp min....	6
7	Vivace non troppo, A....	7	21	Allegro, F min.....	9
8	Vivacissimo, F.....	7	22	Allegro con fuoco, B....	8
9	Presto, A min.....	8	23	Veloce, E min.....	8
10	Allegretto con espres-		24	Presto, C.....	6
	sione, B flat.....	9	25	Molto allegro, B flat....	7
11	Allegro, B.....	7	26	Allegro vigoroso, F....	8
12	Allegro con molto brio, C	9	27	Allegro, E.....	8
13	Allegro, F.....	7	28	Veloce, E flat.....	9
14	Vivace, E flat.....	6	29	Allegro con spirito, A flat	9

Cramer, J. B.....50 Selected Studies † (von Bülow). Text translated by Parsons. G. Schirmer, N. Y.

No. 1	Allegro, C.....	5
2	Allegro, E min.....	5
3	Moderato espressivo, A min....	5
4	Allegro con spirito, A	5
5	Allegro moderato, F sharp min ..	5
6	Moderato, D flat	5
7	Moderato espressione, F min....	6
8	Allegro brillante, C.....	6

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Czerny, C.....Introductory Exercises and 101 Preparatory Lessons, Op.					
261. Ditson & Co., N. Y..... 4					
Due, F.....Bric-à-brac, Album Musical, Part III, 26 numbers. A. Lund-					
guist, Stockholm.					
No. 1	Fragile.....	2	No. 14	La Vieille Amie	3
2	Valenciennes.....	2	15	Au Pis Aller.....	3
3	Le Pont des Baisers...	2	16	Sans Intention.....	3
4	Petit-Maître	2	17	Vers Le Nord.....	3
5	Malgré-Moi	2	18	La Procession des Aïeux...	3
6	Synnóve.....	2	19	Le Sentier	3
7	L'Épinette.....	2	20	Pauvre Enfant.....	3
8	Fumée	2	21	Pourquoi	3
9	La Noce	4	22	La Bagatelle.....	4
10	Rococo	3	23	Partout.....	2
11	Le Chant D'Jngeborg..	3	24	Sur La Route de Bayreuth..	2
12	Le Lendemain	3	25	Enfin	3
13	Cheveux Blancs.....	3	26	Le Jour de L'An	3
Dutton, Theodora...5 Little Tone-Stories. G. Schirmer, N. Y.					
No. 1	Boating Song.....	2	No. 4	The Spinning Wheel.....	2
2	Gipsey Dance.....	2	5	The Happy Secret.....	2
3	The Night Wind.....	2			
Dvořák, A .....Humoreske, Op. 101, No. 7. N. Simrock, Berlin..... 4					
Ehmant, A.....36 Melodic and Rhythmic Studies, 4 books † (Scharfenberg).					
G. Schirmer, N. Y.					
Bk. 1. No. 1	Little Melody.....	1	Bk. 2. No. 1	Résignation.....	2
2	Variation of No. 1...	1	2	Capriccietto	2
3	Variation of No. 1...	1	3	Polka	2
4	Variation of No. 1...	1	4	Rustic Dance.....	2
5	Waltz.....	1	5	Study in Thirds.....	2
6	Chase.....	1	6	Quickstep.....	2
7	Thème	1	Bk. 3. No. 1	Spring Song.....	3
8	Waltz.....	1	2	Bohemian Dance....	3
9	March	1	3	Ballet Dance.....	3
10	Tyrolienne.....	1	4	Melody	3
11	Swing Song	1	5	Barcarolle.....	3
12	Cantilène.....	1	6	Romance	3
13	Consolation	1	Bk. 4. No. 1	Water Nymph.....	4
14	Prelude	1	2	Elegy	4
15	Étude No. 1.....	1	3	Méditation	4
16	Étude No. 2.....	1	4	Valse Melancolique..	4
17	Étude No. 3.....	1	5	May Dance.....	4
18	Étude No. 4.....	1			
19	Divertissement	1			
Engelmann, H ...Awakening, Op. 620, No. 2. T. Presser, Phila..... 2					
“ “ ...The Diamond Medal March and Two-Step, Op. 523.					
T. Presser, Phila..... 4					
“ “ ...Melody of Love, Op. 600 (4 hands). T. Presser, Phila..... 3					
“ “ ...Concert Polonaise (4 hands)..... 5					

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Eugene, M. C....	Cupid's Garden, Intermezzo.	Harms & Co., N. Y.....	4
Foote, A.....	9 Études, Op. 27.†	A. P. Schmidt, N. Y.	
No. 1	Moderato grazioso, E.....		5
2	Andante espressivo, A min.....		4
5	Allegretto grazioso, B flat.....		5
Gade, N. W.....	6 Christmas Pieces, Op. 36.†	Augener edition.	
No. 1	The Christmas Bells..	2	
2	Christmas Song.....	3	
3	The Christmas Tree ..	2	
No. 4	Boy's Merry-Go-Round ...		3
5	Dance of Little Girls		3
6	Good-Night		3
Gaide, P.....	Dance of the Gnomes, Op. 36 (Hoffman).	T. Presser, Phila.	5
Geibel, A	Gavotte Allemande.	F. W. North & Co., Phila.....	4
Giese, T	6 Melodious Pieces, Op. 293.	G. Schirmer, N. Y.	
No. 1	Tarantella	3	
2	Children's Feast.....	3	
3	Grandmother's Song.	3	
No. 4	The Two Fisher-Boys		3
5	Gavotte		3
6	Funeral March.....		3
Godard, B.....	Mazurka, Op. 54, No. 2, B flat.	T. Presser, Phila.....	7
" "	.....Second Valse Brillante, B flat, Op. 56.	G. Schirmer, N. Y.	7
Goerdeler, R	Electric Flash Galop (4 hands).	T. Presser, Phila	4
Goldner, W	Gavotte Mignonne (Scharfenberg).	G. Schirmer, N. Y.....	3
Gounod, C	Marche Pontificale, F.	G. Schirmer, N. Y.....	2
" "	.....Les Pifferari (The Bagpipers).	G. Schirmer, N. Y	1
Grieg, E.....	Lyrical Pieces, Op. 12 (Scharfenberg).	G. Schirmer, N. Y.	
No. 1	Arietta.....	3	
2	Waltz	3	
3	Watchman's Song....	3	
4	Elfin-Dance	4	
No. 5	Folk-Song		4
6	Norwegian Melody		4
7	Album-Leaf		4
8	Patriotic Song		3
Grieg, E.....	Lyrical Pieces, Op. 43 (Scharfenberg).	G. Schirmer, N. Y.	
No. 1	Butterfly	8	
2	Solitary Wanderer ...	6	
3	At Home	5	
No. 4	Birdling		7
5	Love-Poem		7
6	To Spring		9
Grieg, E.....	First Peer Gynt Suite, Op. 46 (Oesterle).	G. Schirmer, N. Y.	
No. 1	Morning-Mood	8	
2	Death of Ase.....	5	
No. 3	Anitra's Dance		7
4	In the Hall of the Mountain-King.....		7
Grieg, E.....	Norwegian Bridal Procession, Op. 19, No. 2† (Parsons).		
	G. Schirmer, N. Y		7
Gurlitt, C.....	Aus der Kinderwelt, Op. 74.	G. Schirmer, N. Y.	
No. 1	Morning Song.....	1	
2	The Friendless Child.....	1	
3	Cradle Song.....	1	
4	After School.....	2	
5	Little Slumber Song.....	1	
6	Santa Claus Song	2	
7	Choral	1	
8	Merry Company	3	
9	The Tin Soldiers' March..	2	
10	The Bold Rider	3	
No. 11	The Doll's Dance		3
12	Under the Linden.....		3
13	The Sick Little Brother..		3
14	In the Garden		2
15	The Snow Man		3
16	A Winter Day		2
17	The Ring Dance.....		3
18	Sorrowful Hour		3
19	Evening Prayer.....		2
20	The Gentle Child and the Noisy Child.....		3

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Gurlitt, C.	Serene Morning, Op. 101, No. 3.	G. Schirmer, N. Y.	2		
“ “	35 Easy Studies, Op. 130, Augener edition.				
No. 1	Morning Greeting	1	No. 19	A Water-Party	3
2	Mischievous Boy	1	20	The Lament	2
3	The Gentle Maiden	1	21	From the North	2
4	Prayer	1	22	Rustic Dance	2
5	Off to the Meadows	1	23	Serious Moments	2
6	March of the Tin Soldiers	1	24	Minuetto	3
7	In the Garden	1	25	Scherzo	3
8	Ländler	1	26	Impromptu	3
9	The Daring Horseman	2	27	A Request	3
10	Happy Hours	2	28	Onward!	3
11	A Little Dance	2	29	The Hunt	3
12	A Round Dance	2	30	Song Without Words	3
13	Children's Ball	2	31	Innocence	2
14	Sunshine	2	32	A Loss	3
15	Under the Village Limes	2	33	Youthful Courage	3
16	At the Pianoforte	2	34	Hymn	3
17	The Rope Dancer	2	35	Good Night	3
18	A Ditty	2			
Haberbier, E.	A Spring Flower (Scharfenberg).	G. Schirmer, N. Y.	6		
Hache, W. Le.	The Sailor Boy's Dream, Barcarolle (4 hands).	T. Presser, Phila	3		
Handel, G. F.	6 Fugues (Thomas).	G. Schirmer, N. Y.			
No. 1	Moderato, C	2	No. 4	Allegro moderato, D	4
2	Moderato, C	3	5	Moderato, F.	5
3	Allegro, D.	4	6	Allegro, C.	5
Handel, G. F.	Harmonious Blacksmith; Theme with Variations (von Bülow).	G. Schirmer, N. Y.	6		
“ “	Largo, G. Arr. for the Piano by Wm. Mason.	E. Schuberth & Co., N. Y.	4		
Heins, C.	Dance of the Sylphs, Op. 194.	T. Presser, Phila.	3		
Heller, S.	Petite Tarantelle.	G. Schirmer, N. Y	4		
“ “	Il Penseroso, Op. 45, No. 16.†	G. Schirmer, N. Y	5		
“ “	Tarantelle, Op. 85, No. 2.	G. Schirmer, N. Y	5		
“ “	Curious Story, Op. 138, No. 9 (Scharfenberg).	G. Schirmer, N. Y	5		
Hewitt, H. D	With Wind and Tide March (4 hands).	T. Presser, Phila.	4		
Hiller, F.	13 Rhythmical Studies, Op. 56, Book 1; Schlesinger edition, Berlin.				
No. 1	Moderato, $\frac{4}{4}$ and $\frac{3}{4}$ time	4			
2	Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time	5			
3	Andante grave, $\frac{5}{4}$ time	5			
4	Allegro appassionato, $\frac{3}{4}$ and $\frac{4}{4}$ time	7			
5	Andante un poco agitato, $\frac{4}{8}$ and $\frac{5}{8}$ time	5			

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No. 6	Allegro scherzando e molto vivace, $\frac{3}{2}$ and $\frac{3}{2}$ time.....	6	
7	Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time.....	6	
8	Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time	6	
9	Andante melanconico, $\frac{4}{4}$ and $\frac{3}{4}$ time.....	4	
10	Allegro vivace e con grazia, $\frac{1}{8}$ and $\frac{9}{8}$ time	7	
11	Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time.....	6	
12	Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time.....	6	
13	Allegro energico, $\frac{5}{4}$ and $\frac{4}{4}$ time	7	
Hiller, F.....	Alla Marcia, Op. 79, No. 1† (Schneider). The John Church Co., N. Y	3	
Hoffman, C.....	Romance, On the Heights. G. Schirmer, N. Y.....	2	
Holst, E	Marche Triomphale—On to the Battle (4 hands). Rohlfing Sons Music Co., Milwaukee, Wis.....	6	
“ “	Revel of the Witches (4 hands). Rohlfing Sons Music Co., Milwaukee, Wis	6	
Horvath, G.....	6 Melodic Octave Studies, Op. 43, Book 1. T. Presser, Phila.		
No. 1, Veloce, G.....	7	No. 4, Allegro, E min.....	7
2, Moderato, C.....	7	5, Moderato, A flat.....	7
3, Allegretto, D.....	7	6, Allegretto, F sharp.....	7
Horvath, G.....	Waving Scarves, Op. 84, No. 2. T. Presser, Phila.....	6	
“ “	12 Characteristic Pieces without Octaves, Op. 109. T. Presser, Phila.		
No. 1 The Clown.....	1	No. 7 Babe's Waltz.....	1
2 Janizary March	1	8 On Flowery Mead.....	1
3 Joy in the Dance.....	1	9 Hungarian Dance.....	1
4 Bird on the Bough....	1	10 Old French Dance.....	1
5 Italian Dance Scene...	1	11 Styrian	1
6 The Mill Wheel.....	1	12 The Goose Step.....	1
Jadassohn, A	Children's Dance, Op. 17, No. 3† (Foote). T. Presser, Phila.	3	
Jensen, A	Wanderbilder (Scenes of Travel), Op. 17 (Oesterle). G. Schirmer, N. Y.		
No. 1 Greeting at Morn.....	4	No. 4 The Wayside Cross.....	4
2 Joyous Rambling	5	5 Distant View.....	5
3 The Mill.....	4	6 Village Festival.....	5
Jungmann, A.....	Heimweh, Op. 117. G. Schirmer, N. Y.....	3	
Karganoff, G	By the Brookside, Op. 27 (Vogrich). G. Schirmer, N. Y..	7	
Ketterer, E	Saltarelle, Op. 266. G. Schirmer, N. Y.....	6	
Kirchner, T.....	Albumblatt, Op. 7, No. 2 (Scharfenberg). G. Schirmer, N. Y.	3	
Köhler, L.....	Easy Pieces for Beginners, Op. 190. G. Schirmer, N. Y.....	1	
Kontski, A. de....	Polonaise, Op. 271. Schott Bros., Mayence	6	
Kuhlau, F. E....	Sonatina, C, Op. 20, No. 1 (Klee). G. Schirmer, N. Y....	3	
“ “	Sonatina, G, Op. 55, No. 2† (Klee). “ “	4	
“ “	Sonatina, C, Op. 55, No. 3† (Klee). “ “	4	

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Kullak, T Scenes from Childhood, Op. 81 (Klauser). G. Schirmer, N. Y.				
No. 1	Child's Prayer	2	No. 7 The Angel in the Dream 3	
2	The Little Wanderer.....	2	8 The Nightingale..... 3	
3	Grandmother Tells a Ghost Story	2	9 Spinning Song..... 3	
4	Opening of the Children's Party	2	10 The Ghost in the Chimney 3	
5	Loving Soul and a Pure Heart..	2	11 The Little Hunters..... 3	
6	The Race.....	3	12 The Little Rope Dancers 3	
Larregla, J La Coquetuela, Mazurka de Salon (Orem). T. Presser, Phila..... 8				
Liadow, A Valse Badinage, The Musical Snuff-Box, Op. 32 (Oesterle). G. Schirmer, N. Y..... 6				
Lichner, H 12 Characteristic Pieces.† G. Schirmer, N. Y.				
No. 1	Entreaty.....	2	No. 7 Elegy..... 3	
2	Contemplation	2	8 Scherzo..... 3	
3	Longing.....	2	9 Polonaise	3
4	After School.....	3	10 Rondo.....	3
5	To the Playground....	3	11 Italian Romance.....	3
6	Solitude.....	3	12 Aria	3
Lichner, H Bunte Blumen (Gay Flowers), Op. 111. G. Schirmer, N. Y.				
No. 1	Tausendschön (Daisy) ...		2	
4	Tulpe (Tulip).....		3	
Lichner, H Abendlied. Devotion, E flat (Scharfenberg). G. Schirmer, N. Y 2				
Liebling, E Spring Song, Op. 33. John Church Co., N. Y..... 6				
Lieurance, T Valse Impromptu, A flat. T. Presser, Phila 4				
Liszt, F Liebesträume, No. 2, E.† G. Schirmer, N. Y..... 8				
" "	..... Liebesträume, No. 3, A flat.† G. Schirmer, N. Y.....		9
" "	..... Transcription of Wagner's Spinning Song, from the Flying Dutchman (Scharfenberg). G. Schirmer, N. Y		10
" "	..... Hungarian Rhapsody, No. 2 (4 hands); simplified arrangement (Bendel). G. Schirmer, N. Y.....		5
" "	..... Transcription of Chopin's Polish Song, Maiden's Wish. G. Schirmer, N. Y.....		8
" "	..... Transcription of Schubert's Soirées de Vienna, No. 6, Valse-Caprice.† G. Schirmer, N. Y		8
" "	..... Transcription of Schubert's Song, Hark, Hark! The Lark (Parsons). G. Schirmer, N. Y.....		9
" "	..... Transcription of Schubert's Song, La Sérénade (Parsons). T. Presser, Phila.....		8
Litolff, H Spinning Song, A flat. G. Schirmer, N. Y 7				
Loeschhorn, A Aus der Kinderwelt, Op. 96. Ditson & Co., N. Y.				
No. 1	Sabbath Morning.....	2	No. 7 The Chase	3
2	The Little Postillion....	2	8 Lullaby	3
3	There Was Once a King	2	9 A Dance	3
4	In the Boat.....	2	10 The Little Soldier	3
5	The Request	2	11 In a Hurry	3
6	The Cuckoo	3	12 Good Night.....	4

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Lysberg, C. B.....	La Baladine, Op. 51.	G. Schirmer, N. Y	6	
“ “	La Fontaine, Idylle, Op. 34 (Klauser).	G. Schirmer, N.Y.	8	
MacClymont, W. E..	Sunflower Dance, Op. 11, No. 1.	T. Presser, Phila.....	4	
MacDowell, E. A...	The ' Witches' Dance (Hexentanz), Op. 17, No. 2.	G. Schirmer, N. Y	9	
“ “ ...	Humoresque, Op. 18, No. 2.	G. Schirmer, N. Y	9	
“ “ ...	Woodland Sketches, Op. 51.†	A. P. Schmidt, N. Y.		
No. 1	To a Wild Rose..	3	No. 6 To a Water Lily.....	7
2	Will o' the Wisp	7	7 From Uncle Remus.....	6
3	At An Old Trysting		8 A Deserted Farm.....	4
	Place.....	5	9 By a Meadow Brook....	6
4	In Autumn	6	10 Told at Sunset	5
5	From an Indian Lodge..	4		
MacDowell, E. A...	Moto Perpetuo, A flat, Op. 46, No. 2.	Breitkopf & Härtel, Leipsic	8	
“ “	Sea Pieces, Op. 55.	A. P. Schmidt, N. Y.		
No. 1	To the Sea.....	6	No. 5 Song	4
2	From a Wandering Ice- berg	5	6 From the Depths.....	6
3	Anno Domini, 1620.....	9	7 Nautilus.....	4
4	Starlight	4	8 In Mid-Ocean	7
Mason, Wm.....	Danse Rustique. A la Gigue, E flat, Op. 16.	W. A. Pond & Co., N. Y.....	5	
Marks, E. F.....	Petite Valse de Ballet, Op. 27.	T. Presser, Phila.....	4	
Martin, G. D	La Ballerina.	T. Presser, Phila.....	6	
Maxim, Florence...	The Dancing School in Noah's Ark.	G. Schirmer, N. Y.		
No. 1	The Cat	1	No. 7 The Rabbit.....	1
2	The Rooster.....	1	8 The Rat	1
3	The Pig.....	1	9 The Kangaroo.....	1
4	The Squirrel's Lament	1	10 The Peacocks.....	1
5	The Bear	1	11 The Elephant and the Mouse.	1
6	The Giraffe.....	1	12 Old Noah Himself.....	1
Mendelssohn, F....	Rondo Capriccioso, Op. 14† (von Bülow).	G. Schirmer, N. Y	9	
“	....Fantasie, Op. 16, No. 1,†	A min. Breitkopf & Härtel, Leipsic	4	
“	....Scherzo, E min., Op. 16, No. 2† (Oesterle).	G. Schirmer, N. Y	6	
“	....6 Christmas Pieces, Op. 72.†	G. Schirmer, N. Y.		
No. 1	Allegro non troppo, G...	3	No. 4 Andante con moto, D....	3
2	Andante sostenuto, E flat	3	5 Allegro assai, G min.	4
3	Allegretto, G.....	3	6 Vivace, F	4

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Mendelssohn, F. 49 Songs Without Words † (Kullak). Ditson & Co., N. Y.

No. 1	Sweet Souvenir.....	4	No. 26	The Departure.....	6
2	Regret	3	27	Funeral March.....	4
3	Hunting Song.....	6	28	Morning Song.....	3
4	Confidence.....	2	29	Venetian Gondellied	5
5	Restlessness	5	30	Spring Song	6
6	Venetian Gondellied ..	3	31	Meditation.....	4
7	Contemplation	4	32	Lost Illusions.....	6
8	Without Repose... ..	6	33	Song of the Pilgrim.....	4
9	Consolation.....	2	34	Spinning Song	8
10	Estray	6	35	Shepherd's Complaint.	3
11	The Brook	6	36	Serenade.....	5
12	Venetian Gondellied ..	3	37	Revery	3
13	The Evening Star	4	38	Adieu	5
14	Lost Happiness	5	39	Delirium	6
15	The Poet's Harp	6	40	Elegie.....	4
16	Hope	3	41	The Return.....	3
17	Passion	7	42	Song of the Traveler	4
18	Duetto	4	43	Belief	4
19	On the Seashore.....	4	44	Forsaken	3
20	Fleeting Clouds.....	5	45	Tarantella.....	5
21	Agitation.....	7	46	Retrospection	4
22	Sadness of Soul	3	47	The Moaning Wind.....	5
23	Song of Triumph.....	5	48	The Joyous Peasant.....	3
24	The Flight	7	49	Gondoletta	3
25	May Breezes.....	4			
Merkel, G. Tarantelle, Op. 92. G. Schirmer, N. Y. 6					
“ Hunting Scene (Jagscene), Op. 65, Breitkopf and Härtel, Leipzig					
					5
Mills, S. B. Gavotte, Op. 31. W. A. Pond, N. Y. 6					
Moschelles, I. 12 Celebrated Studies, Op. 70 † (Henselt). G. Schirmer, N. Y.					
No. 1	Allegro moderato, C.....	8			
3	Allegro brillante (Wind Study), G.....	8			
4	Sostenuto e con tranquillezza, E.....	8			
6	Allegro giocoso, D min.	8			
11	Allegro maestoso e patetico, E flat.....	9			
12	Agitato, B flat min.	9			
Moszkowski, M. Serenata, Op. 15, No. 1 (Scharfenberg). G. Schirmer, N. Y. 6					
“	“ Serenata (4 hands), Op. 15, No. 1 (Orem). T. Presser, Phila				
					5
“	“ Waltz, D flat, Op. 15, No. 5 (Scharfenberg). G. Schirmer, N. Y.				
					5
“	“ ... Melody, F, Op. 18, No. 1 (Klauser). G. Schirmer, N. Y. ...				
					4
“	“ Scherzino, F, Op. 18, No. 2 (Scharfenberg). G. Schirmer, N. Y.				
					6

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Moszkowski, MIn Tempo di Minuetto, Op. 32, No. 1 (Scharfenberg). G. Schirmer, N. Y.....	6
Mozart, W. AMenuet, F, from Don Giovanni. G. Schirmer, N. Y.....	2
“	“Sonata, C, No. 1 † (Lebert). G. Schirmer, N. Y.....	4
“	“Sonata, F, No. 4 † (Lebert). G. Schirmer, N. Y.....	5
“	“Sonata, F, No. 6 † (Lebert). G. Schirmer, N. Y.....	7
Nevin, EA Day in Venice, Op. 25. John Church Co., N. Y.	
	No. 1 Dawn 5 No. 3 Venetian Love Song.....	5
	2 Gondoliers..... 5 4 Good Night	5
“	“Water Scenes, Op. 13. Boston Music Co.	
	No. 1 Dragon Fly 7 No. 4 Narcissus.....	5
	2 Ophelia 5 5 Barcarolle	7
	3 Water Nymph 6	
“	“La Guitare. Pierrot et Pierrette. Boston Music Co.	5
Oesterle, LPianists' First and Second Year. A collection of 47 pieces by various authors. G. Schirmer, N. Y.	
No. 1	Behr, F.....Op. 575, No. 1, Child's Song.....	1
2	Behr, F.....Op. 575, No. 2, In the Month of May	1
3	Behr, F.....Op. 575, No. 3, Child's Play.....	1
4	Behr, F.....Op. 575, No. 6, Shepherd's Song....	1
5	Biedermann, A. J Spring Flowers.....	1
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35	von Wilm, N	Op. 81, No. 16, Mazurka	2
36	Hiller, P	Op. 61, No. 11, Farewell, Dear Home!	2
37	Hiller, F	Op. 117, No. 13, Serenade	3
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6. Frey, A. Arioso, B flat.
7. Sincero, D. Prelude, C.
8. David, F. Melody, C.
9. Benoist, A. Romance, G.
10. Mattioli, P. A. Communion, G.
11. Moszkowski, M. Melody, F.
12. Hauser, M. Berceuse, G.
13. Bossi, M. E. Prayer, C.

† Prescribed for Regents Examinations.

14. Wrangell, B.....Arabesque, F.
15. Maas, L.....Prayer, G.
16. Deshayes, H.....Pastorale, G.
17. Franz, R.....Ave Maria, F.
18. Mendelssohn, F.....Spring Song, G.
19. Campbell, J. E.....Prelude, G.
20. Offenbach, J.....Prelude, C.
21. Beaumont, P.....Melody, F.
22. Mendelssohn, F.....Nocturne, F.
23. Schumann, R.....Offertory, G.
24. Chopin, F.....Funeral March, A min.
25. Handel, G. F.....Largo, G.
26. Mendelssohn, F.....Andante, C.
27. Thomé, F.....Melody, C.
28. Bendel, F.....Andante, G.
29. Mendelssohn, F.....Adagio, F.
30. Mendelssohn, F.....Andante, C.
31. Handel, G. F.....Andante, F.
32. Handel, G. F.....Dead March, Saul, C.
33. Hill, W.....March, G.
34. Vincent, C.....March, F.
35. Lefébure-Wély, L.....Grand Offertory, G.
36. Raff, J.....March, Lenore, C.

HARMONIUM COLLECTION.

43 Pieces for the Harmonium, revised and edited by F. F. Harker.

1. Händel, G. F....See, the Conquering Hero Comes, from the oratorio
Judas Maccabaeus.
2. Beethoven, L....Andante, E, from Sonata, Op. 109.
3. Beethoven, L....Bohemian Folk-Song.
4. Boccherini, L....Minuet, B flat.
5. Chopin, F.....Funeral March, Op. 35.
6. Clark, S.....March of the Girondins.
7. Concone, J.....Offertory, C.
8. Concone, J.....Elevation, A.
9. Donizetti, G....Air, All Hail, My Fatherland, from La Fille du
Régiment.
10. Donizetti, G....Chi mi frena in tal momento? Sextet from Lucia
di Lammermoor.
11. Flotow, F. von...Hymn from Stradella.
12. Haydn, J.....Romance from the symphony La Reine de France.
13. Grieg, E.....The Death of Åse, Op. 46, No. 2.
14. Grieg, E.....Solvejgs Lied, Op. 55, No. 4.
15. Guilmant, A....Melody, G.

16. Händel, G. F. Largo, G.
17. Hérold, F. Ballad, from Zampa.
18. Luther, M. Ein' feste Burg (A Stronghold Sure).
19. Lefébure-Wély, L. . . . Postlude, A.
20. Mascagni, P. Intermezzo, from Cavalleria Rusticana.
21. Massenet, J. Prelude, The Last Dream of the Virgin.
22. Mozart, W. A. Ave Verum, D.
23. Mendelssohn, F. Wedding March.
24. Mozart, W. A. March, from The Magic Flute.
25. Raff, J. Cavatina, D.
26. Roeckel, J. L. Air du Dauphin.
27. Rossini, G. Air, Cujus Animam, from the Stabat Mater.
28. Rubinstein, A. Melody, F, Op. 3, No. 1.
29. Salomé, T. Intermezzo, D min., Op. 29, No. 4.
30. Schumann, R. Revery (Träumerei).
31. Spohr, L. Adagio, C.
32. Suppé, F. von Overture to Poet and Peasant.
33. Verdi, G. Bella figlia dell' amore. Quartet from Rigoletto.
34. Wagner, R. Spinning-song, from The Flying Dutchman.
35. Wagner, R. Elsa's Bridal Procession, from Lohengrin.
36. Weber, C. M. von. . . . Air, from Der Freischütz.
37. Carey, H. America.
38. Smith, J. S. The Star-Spangled Banner.
39. National Hymn, Red, White and Blue.
40. " " Hail, Columbia.
41. " " Dixie.
42. Haydn, J. Austrian National Hymn.
43. Wilhelm, C. The Watch on the Rhine.

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The 4 settings of the Lord's Prayer are respectively by Lansing, Dressler, and 2 by Salter.

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Tetworth	8, 7, 8, 8, 7.	Whithington	S. M.
Thalberg	7s, 6s, D.	Wilmot	8s, 7s.
The Day is Past and Over.		Wimborne	L. M.
The Kingdom		Windham	L. M.
Coming	6, 6, 8, 6, 6, 8, Ref.	Woodland	8, 6, 8, 8, 6.
The Rock of Ref-		Woodstock	C. M.
uge	L. M. Ref.	Work Song	7s, 6s, D.
The Solid Rock . .	L. M. Ref.	Yoakley	L. M. 6l.
The Son of God Goes Forth to War.		Zephyrs	L. M.

The 14 double chants are respectively by Aldrich, Attwood, Barnby, Battishill, Crotch, Dupuis, Handel, Kettle, Norris, Smart, Smith (unknown), Wesley, Woodward.

The 4 settings of the Lord's Prayer are respectively by Hammond, Schilling, Wilkinson and Shepard.

EIGHTY-TWO HYMN TUNES IN VARIOUS METERS.

America, 6s, 4s.	Marlow, C. M.
Amsterdam, 7s, 6s, D. Irr.	Mear, C. M.
Antioch, C. M.	Mendon, L. M.
Arlington, C. M.	Meribah, C. P. M.
Autumn, 8s, 7s, D.	Migdol, L. M.
Azmon, C. M.	Missionary Chant, L. M.
Balerna, C. M.	Missionary Hymn, 7s, 6s, D.
Bemerton, C. M.	Morning, 6s, 5s, P.
Boylston, S. M.	Nashville, L. P. M.
Carlisle, S. M.	Newark, S. M.
Christmas, C. M.	Noel, C. M.
Clarendon, C. M.	Old Hundred, L. M.
Colchester, C. M.	Olivet, 6s, 4s.
Comber, S. M.	Olmutz, S. M.
Coronation, C. M.	Olney, S. M.
Cowper, C. M.	Park Street, L. M.
Cranbrook, S. M.	Pleyel's Hymn, 7s.
Creation, L. M. D.	Portuguese Hymn, 11s.
Dennis, S. M.	Rockingham, L. M.
Downs, C. M.	Rothwell, L. M.
Duke Street, L. M.	Scotland, 12s.
Dundee, C. M.	Shirland, S. M.
Faben, 8s, 7s, D.	Sicily, 8s, 7s, 4s.
Geer, C. M.	Silver Street, S. M.
Germany, L. M.	Solid Rock, L. M. Ref.
Gorton, S. M.	Solitude, 7s.
Hamburg, L. M.	St. Ann's, C. M.
Handel, S. M.	State Street, S. M.
Harmony Grove, L. M.	St. Martyn's, C. M.
Harwell, 8s, 7s, 6l.	St. Thomas, S. M.
Haydn, S. M.	Tallis' Evening Hymn, L. M.
Hebron, L. M.	Thornton, S. M.
Italian Hymn, 6s, 4s.	Uxbridge, L. M.
Jerusalem the Golden, 7s, 6s, D.	Varina, C. M. D.
Laban, S. M.	Ward, L. M.
Leighton, S. M.	Warwick, C. M.
Lenox, H. M.	Webb, 7s, 6s, D.
Leyden, L. M.	Windham, L. M.
Loving Kindness, L. M.	Whithington, S. M.
Luther, S. M.	Woodland, C. M.
Manoah, C. M.	Woodstock, C. M.

NOTE.—The above 82 Hymn Tunes are found in the collection of 600, but the title differs in the case of six, viz:

Handel is called Thatcher.

Jerusalem the Golden is called Ewing.

Noel is called Denny.

Solid Rock is called The Solid Rock.

St. Ann's is called St. Anne.

Tallis' Evening Hymn is called Evening Hymn.

GUITAR MUSIC.

Arpeggio exercises.

Charming Gavotte, Le Thiere.

Caprice, King.

Guitar Method, Carcassi.

NOTE ON CLASSIFICATION OF PIANOFORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification of the foregoing list of pianoforte music is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Behr, FOp. 575, No. 1 Child's Song
2 In the Month of May
3 Child's Play
6 Shepherd's Song
All from Pianists' First and Second Year (Oesterle)
Biedermann, A. J.....Spring Flowers, from Pianists' First and Second Year
(Oesterle)
“Op. 91, No. 2, The Old Man in Leather, from Pianists'
First and Second Year (Oesterle)
Burgmüller, F.....Op. 100, 25 Progressive Pieces
No. 1 Candor No. 5 Innocence
2 Arabesque 7 Clear Stream
3 Pastoral 10 Delicate Flower
Ehmant, A.....36 Melodic and Rhythmical Studies, Book I †
No. 1 Little Melody No. 10 Tyrolienne
2 Variation of No. 1 11 Swing Song
3 Variation of No. 1 12 Cantilene
4 Variation of No. 1 13 Consolation
5 Waltz 14 Prelude
6 Chase 15 Étude No. 1
7 Theme 16 Étude No. 2
8 Waltz 17 Étude No. 3
9 March 18 Étude No. 4
19 Divertissement
Gounod, C.....Les Pifferari (The Bagpipers). Schott Bros., Mayence
Gurlitt, C.....Op. 74, Aus der Kinderwelt
No. 1 Morning Song No. 5 Slumber Song
2 The Friendless Child 7 Choral
3 Cradle Song
Gurlitt, C.....Op. 130, 35 Easy Studies
No. 1 Morning Greeting No. 5 Off to the Meadows
2 Mischievous Boy 6 March of the Tin Soldiers
3 The Gentle Maiden 7 In the Garden
4 Prayer 8 Ländler
Hackh, O.....Op. 230, No. 2 The Tin Soldier
5 Barcarolle, On the Sea
Both from Pianists' First and Second Year (Oesterle)

† Prescribed for Regents Examinations.

Horvath, G.....Op. 109, 12 Characteristic Pieces without octaves

- | | |
|-----------------------|---------------------|
| No. 1 The Clown | No. 7 Babe's Waltz |
| 2 Janizary March | 8 On Flowery Mead |
| 3 Joy in the Dance | 9 Hungarian Dance |
| 4 Bird on the Bough | 10 Old French Dance |
| 5 Italian Dance Scene | 11 Styrian |
| 6 The Mill Wheel | 12 The Goose Step |

Köhler, L.....Op. 190, 36 Easy Pieces for Beginners

Lichner, H.....A Short Story, from Pianists' First and Second Year
(Oesterle)

Maxim, Florence.....The Dancing School in Noah's Ark

- | | |
|-------------------------|-------------------------------|
| No. 1 The Cat | No. 7 The Rabbit |
| 2 The Rooster | 8 The Rat |
| 3 The Pig | 9 The Kangaroo |
| 4 The Squirrel's Lament | 10 The Peacocks |
| 5 The Bear | 11 The Elephant and the Mouse |
| 6 The Giraffe | 12 Old Noah Himself |

Mozart, W. A.....Sonatina, C, from Pianists' First and Second Year (Oesterle)

Reinecke, C....Op. 107, No. 14, At Sunset, from Pianists' First and
Second Year (Oesterle)

Rogers, J. H.....6 Little Pieces without octaves, No. 1, Melody

Rummel, J.....Les Allegresses Infantines, No. 1, Waltz

“.....Tyrolienne, from Pianists' First and Second Year (Oesterle)

“.....Rondino Galop, from Pianists' First and Second Year
(Oesterle)

Sartorio, A.....Op. 394,† 12 Very Easy Lessons

“.....Op. 586, Musical Fairy Book

- | | |
|------------------------------------|-------------------------------|
| No. 1 The Seven Little Goats | No. 6 The Tailor's Three Sons |
| 2 Dance of the Elves and
Gnomes | 7 Dance of the Nymphs |
| 3 Johnny and Meg | 8 The Tear Jug |
| 4 Little Red Riding Hood | 9 March of the Clowns |
| 5 Dance of the Brownies | 10 Little Snow-White |

Schumann, R.....Op. 68, Album for the Young †

- | | |
|-------------------|-----------------------|
| No. 1 Melody | No. 5 A Little Piece |
| 2 Soldiers' March | 6 A Poor Orphan Child |
| 3 Humming Song | 7 Hunting Song |
| 4 A Choral | 10 Happy Farmer |

Smith, Hannah.....Op. 16, Miniatures

- | | |
|-----------------------|---------------------|
| No. 1 Rock-a-Bye Song | No. 7 Criss Cross |
| 2 Vacation March | 8 May Song |
| 3 The Brooklet | 9 Turkish Patrol |
| 4 Coaxing | 10 In the Greenwood |
| 5 Sparkling Wavelets | 11 Butterflies |
| 6 Here We Go! | 12 A Dismal Day |

Spindler, F.....Op. 44, May Bells. 12 Songs Without Words

- | | |
|------------------|--------------|
| No. 1 Tranquillo | No. 4 Intimo |
| 2 Semplice | 5 Dolcemente |
| 3 Gioviale | |

† Prescribed for Regents Examinations.

Swift, N. E. A Day at the Fair

- | | | | |
|-------|------------------------|-------|----------------|
| No. 1 | The Merry-Go-Round | No. 4 | The Prize Pony |
| 2 | The Pop-corn Boy | 5 | The Horse Race |
| 3 | The Pretty Little Girl | 6 | A Tired Child |

Swift, N. E. 12 Children's Pieces

- | | | | |
|-------|------------------------------------|-------|-----------------------|
| No. 1 | Mistress Mary, Quite Con-
trary | No. 7 | Down by the Frog Pond |
| 2 | In the Bazaar | 8 | The Old Clock |
| 3 | Jack in the Box | 9 | The Japanese Doll |
| 4 | The North Wind Doth Blow | 10 | Ding, Dong, Bell |
| 5 | The Grasshopper | 11 | The Owl |
| 6 | The Bogie Man | 12 | Little Bo-Peep |

Thomé, F. Mélodie, from Pianists' First and Second Year (Oesterle)

" Remembrance, from Pianists' First and Second Year
(Oesterle)

Wait, Wm. B. Normal Course of Pianoforte Technic

SECOND YEAR

Bach, J. S. 12 Little Preludes †

- | | | | |
|-------|-----------------------|-------|------------------------|
| No. 1 | Moderato, C | No. 9 | Molto moderato, E min. |
| 2 | Tempo commodo, C min. | 10 | Moderato, F |

Baumfelder, F. Op. 270, No. 6, Music Box

Beethoven, L. Sonatina, G, from Pianists' First and Second Year (Oesterle)

" Minuet, C, from Pianists' First and Second Year (Oesterle)

" Nouvelle Bagatelle

Blakeslee, A. C. Op. 25, Crystal Fountain Waltz

Burgmüller, F. Op. 100, 25 Progressive Pieces

- | | | | |
|-------|----------------|--------|------------------|
| No. 4 | Little Reunion | No. 13 | Consolation |
| 6 | Progress | 14 | Styrienne |
| 8 | Graceful | 15 | Ballad |
| 9 | The Chase | 16 | Gentle Complaint |
| 11 | The Blackbird | 17 | Prattler |
| 12 | Farewell | 18 | Inquietude |
| | | 19 | Ave Maria |

Clementi, M. Op. 36, 6 Sonatinas †

No. 1 Allegro, Andante, Vivace, C

No. 2 Allegretto, Allegretto, Allegro, G

Due, F. Bric-à-Brac, Album Musical, Part III

- | | | | |
|-------|---------------------|-------|--------------------------|
| No. 1 | Fragile | No. 6 | Synnóve |
| 2 | Valenciennes | 7 | L'Épinette |
| 3 | Le Pont des Baisers | 8 | Fumée |
| 4 | Petite-Maitre | 23 | Partout |
| 5 | Malgré-moi | 24 | Sur La Route de Bayreuth |

Dutton, Theodora. . . 5 Little Tone Stories

- | | | | |
|-------|----------------|-------|--------------------|
| No. 1 | Boating Song | No. 4 | The Spinning Wheel |
| 2 | Gipsy Dance | 5 | The Happy Secret |
| 3 | The Night Wind | | |

† Prescribed for Regents Examinations.

Ehman, A.....	36 Melodic and Rhythmical Studies, Book II †	
No. 1	Resignation	No. 4 Rustic Dance
2	Capriccietto	5 Study in Thirds
3	Polka	6 Quickstep
Engelmann, H.....	Op. 620, No. 2, Awakening	
Gade, N. W.....	Op. 36, Christmas Pieces †	
No. 1	The Christmas Bells	No. 3 The Christmas Tree
Gounod, C.....	Marche Pontificale, F	
Gurlitt, C.....	Op. 74, Aus der Kinderwelt	
No. 4	After School	No. 14 In the Garden
6	Santa Claus Song	16 A Winter Day
9	Tin Soldiers' March	19 Evening Prayer
“ “.....	Op. 101, No. 3, Serene Morning	
“ “.....	Op. 130, 35 Easy Studies	
No. 9	The Daring Horseman	No. 17 The Rope Dancer
10	Happy Hours	18 A Ditty
11	A Little Dance	20 The Lament
12	A Round Dance	21 From the North
13	Children's Ball	22 Rustic Dance
14	Sunshine	23 Serious Moments
15	Under the Village Limes	31 Innocence
16	At the Pianoforte	
“ “.....	Op. 140, No. 7, The Festive Dance, from Pianists' First and Second Year (Oesterle)	
Handel, G. F.	Fugue No. 1, from 6 Fugues	
Haydn, J.....	Andantino, from Pianists' First and Second Year (Oesterle)	
Hiller, P.....	Op. 61, No. 10, Butterfly Chase, from Pianists' First and Second Year (Oesterle)	
“ “.....	Op. 61, No. 11, Farewell, Dear Home, from Pianists' First and Second Year (Oesterle)	
Hoffman, C.....	Romance, On the Heights	
Hummel, J. N.....	Scherzo, from Pianists' First and Second Year (Oesterle)	
Karganoff, G... ..	Op. 25, No. 4, Grandfather's Dance, from Pianists' First and Second Year (Oesterle)	
Köhler, L.....	Op. 243, Going to Church, from Pianists' First and Second Year (Oesterle)	
Kullak, T.....	Op. 81, Scenes from Childhood	
No. 1	Child's Prayer	
2	The Little Wanderer	
3	Grandmother Tells a Ghost Story	
4	Opening of the Children's Party	
5	Loving Soul and a Pure Heart	
Lange, G.....	Op. 243, No. 4, Harvest Tide, from Pianists' First and Second Year (Oesterle)	
Lichner, H.....	12 Characteristic Pieces	
No. 1	Entreaty	No. 3 Longing
2	Contemplation	
“ “.....	Abendlied, Devotion, E flat	

† Prescribed for Regents Examinations.

- Lichner, H. Op. 111, Bunte Blumen (Gay Flowers)
 No. 1 Tausendschön (Daisy)
- Loeschhorn, A. Op. 96, Aus der Kinderwelt
 No. 1 Sabbath Morning No. 4 In the Boat
 2 The Little Postillion 5 The Request
 3 There Was Once a King
- Loeschhorn, A. Op. 138, No. 7, In the Twilight, from Pianists' First and
 Second Year (Oesterle)
- Meister, W. Forget Me Not, from Pianists' First and Second Year (Oesterle)
- Mendelssohn, F. Songs Without Words †
 No. 4 Confidence No. 9 Consolation
- Mozart, W. A. Rondo, C, from Pianists' First and Second Year (Oesterle)
 " " Menuet, F, from Don Giovanni
- New York Point Hymn-Tune Book
- Orth, L. E. Op. 22, 12 Étude Pieces
 No. 1 Little Waves No. 5 Finger Tips
 2 At the Farm 7 Sweetly Singing
 3 Little Joker 8 To and Fro
 4 Hand Over Hand
- Poldini, E. General Boom Boom, from Pianists' First and Second Year
 (Oesterle)
- Reinecke, C. Cavatine, C
- Reinhold, H. Op. 39, No. 2, Fairy Tale, from Pianists' First and Second
 Year (Oesterle)
- Rogers, J. H. 6 Little Pieces without octaves
 No. 2 Tarantella No. 5 Mazurka
 3 Gavotte 6 March
 4 Spanish Dance
- Rohde, E. Marionettes, from Pianists' First and Second Year (Oesterle)
- Rummel, J. Les Allegresses Infantines
 No. 2 Polka No. 5 Galop
 3 Polka Mazurka 6 Schottisch
 4 Tyrolienne
- Scharwenka, X. Op. 62, Album for the Young
 No. 2 Im Volkston (A Melody)
 3 Erzählung (A Tale)
 7 Lied ohne Worte (Song Without Words)
- Schumann, R. Op. 68, Album for the Young †
 No. 8 Wild Horseman No. 19 A Little Romance
 9 Folk Song 20 Rustic Song
 16 First Loss 24 Harvest Song
 18 Reapers' Song 26 Moderato con espressione
- Schumann, R. Op. 15, No. 7, Träumerei, † Op. 68, No. 19, Romanze †
 " Wiegenliedschen (Cradle Song)
- Seeboeck, W. C. E. The Dream Fairy

† Prescribed for Regents Examinations.

Smith, Hannah.....Op. 18, Storiottes

- | | | | |
|-------|---------------------|-------|----------------------------|
| No. 1 | Grandmother's Story | No. 4 | Told at Twilight |
| 2 | Farewell, My Dear | 5 | All on a Summer's Day |
| 3 | The Golliwog | 6 | Funeral of the Tin Soldier |

Spindler, F.....Op. 44, May Bells. 12 Songs Without Words

- | | | | |
|-------|---------------|--------|-----------|
| No. 6 | Di buon Umoro | No. 10 | Dolce |
| 7 | Giocosamente | 11 | Dolente |
| 8 | Tenore | 12 | Religioso |
| 9 | Cordiale | | |

Spindler, F.....Trumpeter's Serenade, from Pianists' First and Second Year (Oesterle)

Steenfeldt, P.A.D...The Prayer of the King's Daughter, from Pianists' First and Second Year (Oesterle)

Tschaikowsky, P.....German Song, from Pianists' First and Second Year (Oesterle)

“.....Op. 39, Dolly's Funeral, from Pianists' First and Second Year (Oesterle)

Von Wilm, N.....Op. 81, No. 10, Gavotte, from Pianists' First and Second Year (Oesterle)

“.....Op. 81, No. 16, Mazurka, from Pianists' First and Second Year (Oesterle)

Wait, Wm. B.....Normal Course of Pianoforte Technic

Westerhout, N.....Rondo d'Amour

Wolff, B.....Op. 44, No. 6, Children at Play, from Pianists' First and Second Year (Oesterle)

“.....Op. 50, No. 1, Rondo, G, from Pianists' First and Second Year (Oesterle)

THIRD YEAR

Atherton, F. P.....Op. 198, Adoration

Bach, J. S.....All of previous year

“.....12 Little Preludes †

- | | | | |
|-------|----------------|-------|--------------------|
| No. 3 | Vivace, D min. | No. 7 | Allegro, C min. |
| 4 | Moderato, D | 8 | Molto moderato, D |
| 5 | Moderato, E | 11 | Allegro, F |
| 6 | Vivace, E min. | 12 | Allegretto, G min. |

Bach, J. S...Prelude No. 1, C, from Well-Tempered Clavichord, from Pianists' First and Second Year (Oesterle)

Baumfelder, F.....Op. 270, Kinderscenen

- | | | | |
|-------|--------------------|-------|----------------|
| No. 1 | Sandman Knocks | No. 5 | Young Officer |
| 2 | The Stork Has Come | 7 | Setting Sun |
| 3 | Old Ruin | 8 | Grandma's Tale |
| 4 | Vintage | | |

Beethoven, L.....Op. 33, 7 Bagatelles, No. 3, Allegretto, F †

“.....Album-Leaf, Für Elise †

“.....Op. 49, No. 2, Sonatina, G †

Blakeslee, A. C.....Op. 9, May Party Dance

† Prescribed for Regents Examinations.

- Burgmüller, F. Op. 100, 25 Progressive Pieces
 No. 22 Barcarolle No. 24 Swallow
 No. 25 Chevaleresque
- Chopin, F. Op. 28, Prelude No. 6, B min. †
 “ “ Op. 28, Prelude No. 7, A †
- Clementi, M. Op. 36, 6 Sonatinas †
 No. 3 Spiritoso, Un poco adagio, Allegro, C
 4 Allegro con spirito, Andante, Rondo, F
 5 Presto, Air Suisse, Rondo, G
 6 Allegro con spirito, Rondo, D
- Due, F. Bric-à-Brac, Album Musical, Part III
 No. 10 Rococo No. 17 Vers Le Nord
 11 Le Chant D'Jneborg 18 La Procession des Aïeux
 12 Le Lendemain 19 Le Sentier
 13 Cheveux Blancs 20 Pauvre Enfant
 14 La Vieille Amie 21 Pourquoi
 15 Au Pis Aller 25 Enfin
 16 Sans Intention 26 Le Jour de L'An
- Ehmant, A. 36 Melodic and Rhythmical Studies, Book III †
 No. 1 Spring Song No. 4 Melody
 2 Bohemian Dance 5 Barcarolle
 3 Ballet Dance 6 Romance
- Engelmann, H. Op. 600, Melody of Love (4 hands)
- Gade, N. Op. 36, Christmas Pieces †
 No. 2 Christmas Song No. 5 Dance of Little Girls
 4 Boys' Merry-Go-Round 6 Good Night
- Giese, T. Op. 293, 6 Melodious Pieces
 No. 1 Tarantelle No. 4 The Two Fisher-boys
 2 Children's Feast 5 Gavotte
 3 Grandmother's Song 6 Funeral March
- Goldner, W. Gavotte Mignonne
- Grieg, E. Op. 12, Lyrical Pieces
 No. 1 Arietta No. 3 Watchman's Song
 2 Waltz 8 Patriotic Song
- Gurlitt, C. Op. 74, Aus der Kinderwelt .
 No. 8 Merry Company No. 15 The Snow Man
 10 The Bold Rider 17 The Ring Dance
 11 The Doll's Dance 18 Sorrowful Hour
 12 Under the Linden 20 The Gentle Child and the
 13 The Sick Little Brother Noisy Child
- Gurlitt, C. Op. 130, 35 Easy Studies
 No. 19 A Water Party No. 29 The Hunt
 24 Menuetto 30 Song Without Words
 25 Scherzo 32 A Loss
 26 Impromptu 33 Youthful Courage
 27 A Request 34 Hymn
 28 Onward ! 35 Good Night

† Prescribed for Regents Examinations.

- Hache, W..... Le Barcarolle, The Sailor Boy's Dream (4 hands)
- Handel, G. F..... Fugue No. 2, from 6 Fugues
- Heins, C..... Op. 194, Dance of the Sylphs
- Hiller, F..... Op. 117, No. 13, Serenade, from Pianists' First and
Second Year (Oesterle)
- “ “..... Op. 79, No. 1, Alla Marcia †
- Jadassohn, A..... Op. 17, No. 3, Children's Dance
- Jungmann, A..... Op. 117, Heimweh
- Kirchner, T..... Op. 7, No. 2, Albumblatt (Album Leaf)
- Kuhlau, F..... Op. 20, No. 1, Sonatina, C
- Kullak, T..... Op. 81, Scenes from Childhood
- | | | | |
|-------|------------------------|-------|--------------------------|
| No. 6 | The Race | No. 9 | Spinning Song |
| 7 | The Angel in the Dream | 10 | The Ghost in the Chimney |
| 8 | The Nightingale | 11 | The Little Hunters |
| | | 12 | The Little Rope Dancers |
- Lichner, H..... 12 Characteristic Pieces
- | | | | |
|-------|-------------------|-------|-----------------|
| No. 4 | After School | No. 8 | Scherzo |
| 5 | To the Playground | 9 | Polonaise |
| 6 | Solitude | 10 | Rondo |
| 7 | Elegy | 11 | Italian Romance |
| | | 12 | Aria |
- Lichner, H..... Op. 111, Bunte Blumen (Gay Flowers)
- No. 4. Tulpe (Tulip)
- Loeschhorn, A..... Op. 96, Aus der Kinderwelt
- | | | | |
|-------|------------|-------|--------------------|
| No. 6 | The Cuckoo | No. 9 | A Dance |
| 7 | The Chase | 10 | The Little Soldier |
| 8 | Lullaby | 11 | In a Hurry |
- Löw, J..... Cavatina, from Pianists' First and Second Year (Oesterle)
- MacDowell, E. A..... Op. 51, Woodland Sketches †
- No. 1 To a Wild Rose
- Mendelssohn, F..... Op. 72, 6 Christmas Pieces †
- | | | | |
|-------|---------------------------|-------|---------------------|
| No. 1 | Allegro non troppo, G | No. 3 | Allegretto, G |
| 2 | Andante sostenuto, E flat | 4 | Andante con moto, D |
- Mendelssohn, F..... Songs Without Words †
- | | | | |
|-------|---------------------|--------|----------------------|
| No. 2 | Regret | No. 35 | Shepherd's Complaint |
| 6 | Venetian Gondellied | 37 | Revery |
| 12 | Venetian Gondellied | 41 | The Return |
| 16 | Hope | 44 | Forsaken |
| 22 | Sadness of Soul | 48 | The Joyous Peasant |
| 28 | Morning Song | 49 | Gondolella |
- Mendelssohn, F..... Wandering, from Pianists' First and Second Year (Oesterle)
- New York Point Hymn-Tune Book
- Orth, L. E..... Op. 22, 12 Étude Pieces
- | | | | |
|-------|-----------|--------|---------------|
| No. 6 | Hey-day | No. 10 | Finger-chase |
| 9 | Whirligig | 11 | The Haymakers |
| | | 12 | Brilliants |
- Ravina, H..... Op. 86, Flattery, from Pianists' First and Second Year
(Oesterle)

† Prescribed for Regents Examinations.

- Reinhold, HOp. 39, No. 9, Hungarian Dance, from Pianists' First and Second Year (Oesterle)
- Richmond, B.....Dance of the Honey Bees, B flat
- Rubinstein, A.....Op. 75, No. 2, Aubade (Morning Serenade), E flat
- Scharwenka, XOp. 62, Album for the Young
- | | | | |
|-------|------------|-------|---------------------------------------|
| No. 1 | Marsch | No. 6 | Gavotte |
| 4 | Barcarolle | 9 | Entschwundenes Glück (Lost Happiness) |
| 5 | Minuetto | 11 | Andante |
- Schehlmann, L.....From Fairy Land
- Schmoll, A.....Op. 50, No. 23, Polonaise, from Pianists' First and Second Year (Oesterle)
- “ “Op. 50, No. 24, Cymbals and Castanets, from Pianists' First and Second Year (Oesterle)
- Schubert, F.....Op. 94, Moments Musicaux, No. 3
- Schumann, R.....Op. 68, Album for the Young†
- | | | | |
|--------|-------------------------|--------|---------------------------------|
| No. 11 | Siciliano | No. 28 | Remembrance, Nov. 4, 1847 |
| 14 | A Little Study | 38 | Winter Time, No. 1 |
| 15 | Spring Song | 41 | Northern Song, Greeting to Gade |
| 17 | Little Morning Wanderer | 42 | Figurated Choral |
| | | 43 | New Year's Song |
- Schumann, ROp. 85, No. 1, Birthday March
- Schytte, L.....Op. 79, 12 Miniaturen
- | | | | |
|--------|-------------------------|--------|-----------|
| No. 1. | Norwegischer Bauerntanz | No. 2. | Ein Traum |
|--------|-------------------------|--------|-----------|
- Smith, S.Dorothy, An Old English Dance
- Sousa, J. PLiberty Bell March
- Spindler, FOp. 123, No. 3, Liebeslied
- Suppé, FMarche du Diable (4 hands)
- Wait, Wm. B.....Normal Course of Pianoforte Technic
- Weyts, HOp. 66, Polka de Salon (Silberne Glocken) (4 hands)
- Wolcott, J. T.....Scherzo, Play of the Fountain

FOURTH YEAR

- Bach, J. S.....All of previous years
- Bach, J. S.....15 Two-voiced Inventions†
- | | | | |
|-------|-----------------|--------|-------------------------------|
| No. 1 | Allegro, C | No. 13 | Allegretto tranquillo, A min. |
| 4 | Allegro, D min. | 14 | Moderato, B flat |
| 6 | Allegretto, E | 15 | Allegro non troppo, B min. |
- Bach, J. S.....Album of 21 Selected Pieces
- | | |
|-------|---|
| No. 2 | Menuet, from First Partita, B flat |
| 4 | Sarabande, from Fifth English Suite, E min. |
| 6 | Sarabande, from First French Suite, D min. |
| 8 | Gigue, from First Partita, B flat |
| 10 | Menuet, from Third French Suite, B min. |
| 12 | Aria, from Fourth Partita, D |

† Prescribed for Regents Examinations.

- No. 13 Bourrée, from Third 'Cello Suite, G
 14 Bourrée, from Trumpet Suite, D
 15 Intrata, from Fifth 'Cello Suite, G min.
 16 Bourrée, from Second Violin Sonata, G min.
 17 Rondo-Gavotte, from Sixth Violin Sonata, E
 19 Menuet, from First 'Cello Suite, D
 20 Aria, from Pentecost-Cantata, F
 21 Gavotte, from Sixth 'Cello Suite, D
- Bach, J. S. Gavotte, from G major suite. Kullak edition
 " Preambulum. Kullak edition
 " Bourrée, G, from Fourth 'Cello Sonata
- Beaumont, P. Berceuse, Slumber Sweetly
 " Con Amore. Mélodie
- Beethoven, L. Op. 49, No. 1, Sonatina, G min.
 " Op. 33, 7 Bagatelles †
 No. 1 Andante grazioso, quasi No. 4 Andante, A
 allegretto, E flat 6 Allegretto quasi andante, D
 2 Scherzo, allegro, C
- Behr, F. Op. 150, No. 1, Une Perle, Bluette
- Burgmüller, F. Op. 100, 25 Progressive Pieces
 No. 20 Tarantelle No. 23 Return
 21 Harmony of the Angels
- Czerny, C. Op. 261, 101 Preparatory Lessons
- Chopin, F. Op. 6, No. 1, Mazurka No. 1, F sharp min. †
 " Op. 24, No. 1, Mazurka No. 14, G min. †
 " Op. 28, Prelude No. 20, C min. †
- Due, F. Bric-à-Brac, Album Musical, Part III
 No. 9 La Noce No. 22 La Bagatelle
- Dvořák, A. Op. 101, No. 7, Humoreske
- Ehmant, A. 36 Melodic and Rhythmical Studies, Book IV †
 No. 1 Water Nymph No. 4 Valse Melancholique
 2 Elegy 5 May Dance
 3 Méditation
- Engelmann, H. Op. 523, Diamond Medal March and Two-Step
- Eugene, M. C. Cupid's Garden, Intermezzo
- Foote, A. Op. 27, 9 Études, No. 2, Andante espressivo, A min. †
- Geibel, A. Gavotte Allemande
- Goerdeler, R. Electric Flash Galop (4 hands)
- Grieg, E. Op. 12, Lyrical Pieces
 No. 4 Elfin Dance No. 6 Norwegian Melody
 5 Folk Song 7 Album-Leaf
- Handel, G. F. Fugue No. 3, from 6 Fugues
 " Fugue No. 4, from 6 Fugues
 " Largo, G
- Heller, S. Petite Tarantelle
- Hewitt, H. D. With Wind and Tide March (4 hands)

† Prescribed for Regents Examinations.

- Hiller, F. Op. 56, Rhythmical Studies, Book I
 No. 1 Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time No. 9 Andante melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time
- Jensen, A. Op. 17, Scenes of Travel
 No. 1 Greeting at Morn No. 4 The Wayside Cross
 3 The Mill
- Kuhlau, F. E. Op. 55, No. 2, Sonatina, G †
 “ Op. 55, No. 3, Sonatina, C †
- Lieurance, T. Valse Impromptu, A flat
- Loeschhorn, A. Op. 96, Aus der Kinderwelt
 No. 12 Good Night
- MacClymont, W. E. Op. 11, No. 1, Sunflower Dance
- MacDowell, E. A. Op. 51, Woodland Sketches †
 No. 5 From an Indian Lodge No. 8 A Deserted Farm
- MacDowell, E. A. Op. 55, Sea Pieces
 No. 4 Starlight No. 7 Nautilus
 5 Song
- Marks, E. F. Op. 27, Petite Valse de Ballet
- Mendelssohn, F. Op. 16, No. 1, Fantasie, A min. †
 “ “ Op. 72, 6 Christmas Pieces †
 No. 5 Allegro assai, G min. No. 6 Vivace, F
- Mendelssohn, F. Songs Without Words †
 No. 1 Sweet Souvenir No. 31 Meditation
 7 Contemplation 33 Song of the Pilgrim
 13 Evening Star 40 Elegie
 18 Duetto 42 Song of the Traveler
 19 On the Seashore 43 Belief
 25 May Breezes 46 Retrospection
 27 Funeral March
- Moszkowski, M. Op. 18, No. 1, Melody, F
- Mozart, W. A. Sonata, No 1, C †
- New York Point Hymn-Tune Book
- Paderewski, I. J. Op. 8, No. 3, Melody, B
- Poldini, E. Waltzing Doll (Poupeé Valsante)
- Raff, J. Op. 75, No. 1, Fleurette, G
- Rubinstein, A. Op. 26, No. 1, Romance, F
- Sapellnikoff, W. Op. 2, Petite Mazurka
- Scharwenka, X. Op. 62, Album for the Young, No. 10, Scherzino
- Schubert, F. Scherzo, B flat
- Schumann, R. Op. 26, Vienna Carnival Scenes, No. 2, Romance, G min. †
 “ “ Op. 68, Album for the Young †
 No. 12 Knight Rupert No. 31 War Song
 13 May Song 32 Sheherazade
 21 Lento con espressione 33 Vintage Time
 22 Roundelay 34 Theme
 23 Cavalry-piece 35 Mignon
 25 Echoes from the Theater 36 Italian Sailors' Song
 27 Canon 37 Sailor's Song
 29 Strange Man 39 Winter Time, No. 2
 30 Lento assai 40 Little Fugue

† Prescribed for Regents Examinations.

- Schytte, L.....Op. 79, 12 Miniaturen
 No. 3 Am Fasching No. 7 Maerschen
 4 Der Troubadour
 Schytte, L.....Op. 23, No. 7, Slumber Song (Berceuse), G
 Waddington, E.....Op. 34, No. 1, The Witches' Patrol
 Wait, Wm. B.....Normal Course of Pianoforte Technic
 Zitterbart, F.....Romance, D flat

FIFTH YEAR

- Bach, J. S.....All of previous years
 " "15 Two-voiced Inventions†
 No. 2 Allegro moderato, C min. No. 9 Con spirito, F min.
 3 Vivace, D 10 Presto, G
 5 Allegro moderato, E flat 11 Allegro moderato, G
 7 Allegro, E min. min.
 8 Vivace, F 12 Allegro giocoso, A
 " " Allemande, from G major suite, Kullak edition
 " " Courante, from G major suite, Kullak edition
 " " Bourrée, from G major suite, Kullak edition
 " " Album of 21 Selected Pieces
 No. 1 Gavotte, from Fifth French Suite, G
 5 Gavotte, from Sixth English Suite, D min.
 7 Bourrée, from Second English Suite, A min.
 11 Gavotte, from Third English Suite, G min.
 Beethoven, L.....Op. 14, No. 2, Sonata, G†
 " "Op. 33, 7 Bagatelles†
 No. 5 Allegro ma non troppo, C No. 7 Presto, A flat
 Bohm, C.....Op. 213, Charge of the Uhlans, Grand Galop Militaire (4 hands)
 " "Op. 282, Caressing Butterfly
 " "Op. 303, Fanfare, Rondo Militaire (4 hands)
 Brahms, J.....Hungarian Dance, No. 2 (4 hands)
 Chaminade, C.....Album of 17 Pieces
 No. 8 Op. 9, No. 1, Pièce Romantique
 Chopin, F.....Op. 9, No. 2, Nocturne, No. 2, E flat†
 " "Op. 7, No. 1, Mazurka, No. 5, B flat†
 " "Op. 7, No. 3, Mazurka, No. 7, F min.†
 " "Op. 24, No. 3, Mazurka, No. 16, A flat†
 " "Op. 28, No. 3, Prelude, No. 3, G†
 " "Op. 28, No. 15, Prelude, No. 15, D flat†
 " "Op. 69, No. 1, Valse, No. 9, A flat (Posthumous)†
 Cramer, J. B.....50 Selected Studies (von Bülow)†
 No. 1 Allegro, C
 2 Allegro, E min.
 3 Moderato espressivo, A min.
 4 Allegro con spirito, A
 5 Allegro moderato, F sharp min.
 6 Moderato, D flat

† Prescribed for Regents Examinations.

- † Prescribed for Regents Examinations.

- Scharwenka, X.....Op. 62, Album for the Young
 No. 8 Praeludium No. 12 Tarantella
 Schuett, E.....Op. 17, No. 1, Gavotte Humoresque †
 Schumann, R.....Op. 23, No. 4, Nocturne (Nachtstück), F
 “ “Op. 26, Vienna Carnival Scenes, No. 3, Scherzino, B flat †
 Schytte, L.....Op. 79, 12 Miniaturen
 No. 5 Elfenspiel No. 9 Abenddämmerung
 6 Der Flötenspieler 10 Was die Quelle Singt
 8 Valse Mignonne 11 Aus Alter Zeit
 12 Soldatenmarsch
 Spindler, F.....Op. 17, Drawing Room Flower
 “ “Op. 140, Charge of the Hussars, D flat
 Tschaikowsky, P.....Op. 2, No. 3, Song Without Words
 Wagner, R.....Magic Fire Music from Die Walküre (4 hands)
 Wait, Wm. B.....Normal Course of Pianoforte Technic

SIXTH YEAR

- Bach, J. S.....All of previous years
 “ “Album of 21 Selected Pieces
 No. 3 Passepied from Fifth English Suite, E min.
 9 Praeludium from First Partita, B flat
 Bach, J. S.....22 Preludes and Fugues. Selected by C. Tausig, from the
 48 in the Well-Tempered Clavichord.† No. 1, C
 “ “15 Three-voiced Inventions.† No. 1, Allegro moderato, C
 “ “Bourrée, B min., from Second Violin Sonata
 Bach-Mason.....Gavotte, D, from Sixth 'Cello Sonata
 Beethoven, L.....Op. 2, No. 1, Sonata, F min.†
 Bohm, C.....Op. 153, Polonaise, With Song and Mirth
 Chopin, F.....Op. 28, Prelude No. 13, F sharp †
 “ “Op. 33, No. 4, Mazurka No. 25, B min.†
 “ “Op. 37, No. 1, Nocturne No. 11, G min.†
 “ “Op. 64, No. 1, Valse No. 6, D flat †
 “ “Op. 69, No. 2, Valse No. 10, B min.†
 Clementi, M.....Gradus ad Parnassum
 No. 1 Veloce, C No. 14 Vivace, E flat
 2 Veloce, C 20 Presto, F sharp min.
 3 Allegro, C 24 Presto, C
 4 Veloce, G
 Cramer, J. B.....50 Selected Studies †
 No. 7 Moderato con espressione, F min. No. 8 Allegro brillante, C
 Grieg, E.....Op. 43, Lyrical Pieces
 No. 2 Solitary Wanderer
 Haberbier, E.....A Spring Flower (Fruehlingserwachen)
 Handel, G. F.....Harmonious Blacksmith, theme with variations

† Prescribed for Regents Examinations.

- Hiller, F Op. 56, Book I, Rhythmical Studies
 No. 6 Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time
 7 Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time
 8 Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time
 11 Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time
 12 Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time
- Holst, E. Revel of the Witches (4 hands)
 “ “ On to the Battle, Marche Triomphale (4 hands)
- Horvath, G Op. 84, No. 2, Waving Scarves
- Ketterer, E. Op. 266, Saltarelle
- Kontski, A. de Op. 271, Polonaise
- Liadow, A. Op. 32, Valse Badinage (The Musical Snuff-box)
- Liebling, E Op. 33, Spring Song
- Lysberg, C. B. Op. 51, La Baladine
- MacDowell, E. A. Op. 51, Woodland Sketches †
 No. 4 In Autumn
 No. 7 From Uncle Remus
 9 By a Meadow Brook
- MacDowell, E. A. Op. 55, Sea Pieces
 No. 1 To the Sea
 No. 6 From the Depths
 3 Anno Domini 1620
- Martin, G. D. La Ballerina
- Mendelssohn, F. Songs Without Words †
 No. 3 Hunting Song
 8 Without Repose
 10 Estray
 11 The Brook
 15 The Poet's Harp
 No. 26 The Departure
 30 Spring Song
 32 Lost Illusions
 39 Delirium
- Mendelssohn, F. Op. 16, No. 2, Scherzo, E min. †
- Merkel, G Op. 92, Tarantelle
- Mills, S. B Op. 31, Gavotte
- Moszkowski, M. Op. 15, No. 1, Serenata
 “ Op. 32, No. 1, In Tempo di Minuetto
 “ Op. 18, No. 2, Scherzino, F
- Nevin, E. Op. 13, Water Scenes
 No. 3 Water Nymph
- Offenbach, J. Barcarolle, D, from the opera, Tales of Hoffmann
- Ravina, H. Op. 14, No. 1, Étude de Style
- Rubinstein, A. Op. 44, No. 1, Romance, E flat
- Scarlatti, D. Pastorale, E min.
- Scharwenka, X. Op. 3, No. 1, Polish Song
- Scholtz, H. At the Spring
- Schubert, F. Op. 142, No. 2, Impromptu allegretto, A flat
- Schubert-Schultz Minuet, D, from Quartet No. 8
- Schumann, R Op. 28, No. 2, Romance, F sharp
 “ Op. 12, No. 3, Warum? †
- Wait, Wm. B Normal Course of Pianoforte Technic

† Prescribed for Regents Examinations.

SEVENTH YEAR

- Bach, J. S.....All of previous years
“Gigue from the G major suite, Kullak edition
“Fugue from the Toccata, E min., Kullak edition
“22 Preludes and Fugues. Selected by C. Tausig from the
48 in the Well-Tempered Clavichord †
No. 3 D
4 B flat
5 C
6 G min.
7 D min.
8 E min.
9 F
11 D min.
12 F sharp
- Bach, J. S.....Album of 21 Selected Pieces No. 18, Préalude from 6th
Violin Sonata, E
- Beethoven, L.....Op. 10, No. 3, Sonata, D †
“ “.....Op. 13, Sonata Pathétique, C min. †
- Chaminade, C.....Album of 17 Pieces, No. 1, Op. 29, Sérénade
- Chopin, F.....Op. 10, No. 1, Étude No. 1, C †
“Op. 28, Prelude No. 21, B flat †
“Op. 40, No. 1, Polonaise, A †
“Op. 50, No. 1, Mazurka No. 30, G †
“Op. 57, Berceuse, D flat †
“Op. 64, No. 2, Valse No. 7, C sharp min. †
- Clementi, M.....Gradus ad Parnassum
No. 6 Allegro molto vivace, D No. 13 Allegrissimo, F
7 Vivace non troppo, A 15 Allegrissimo, G
8 Vivacissimo, F 25 Molto allegro, B flat
11 Allegro, B
- Grieg, E.....Op. 19, No. 2, Norwegian Bridal Procession †
“Op. 43, Lyrical Pieces
No. 4 Birdling No. 5 Love-poem
“Op. 46, First Peer Gynt Suite
No. 3 Anitra's Dance No. 4 In the Hall of the Mountain King
- Godard, B.....Op. 54, No. 2, Mazurka, B flat
“Op. 56, 2nd Valse Brillante, B flat
- Hiller, F.....Op. 56, Book I, Rhythmical Studies
No. 4 Allegro appassionato, $\frac{3}{4}$ and $\frac{1}{4}$ time
10 Allegro vivace e con grazia, $\frac{1}{8}$ and $\frac{9}{8}$ time
13 Allegro energico, $\frac{5}{4}$ and $\frac{1}{4}$ time
- Horvath, G.....Op. 43, Book I, Melodic Octave Studies
No. 1 Veloce, G No. 4 Allegro, E min.
2 Moderato, C 5 Moderato, A flat
3 Allegretto, D 6 Allegretto, F sharp
- Karganoff, G.....Op. 27, By the Brookside
- Litolff, H.....Spinning Song, A flat

† Prescribed for Regents Examinations

- MacDowell E. A Op. 51, Woodland Sketches †
 No. 2 Will o' the Wisp No. 6 To a Water-Lily
- MacDowell E. A Op. 55, Sea Pieces, No. 8, In Mid-Ocean
- Mendelssohn, F. Songs Without Words †
 No. 17 Passion No. 21 Agitation
 24 The Flight
- Mozart, W. A. Sonata, F, No. 6 †
- Nevin, E. Op. 13, Water Scenes
 No. 1 Dragon Fly No. 5 Barcarolle
- Raff, J Op. 75, No. 2, Fabliau (Fable)
- Rubinstein, A. Op. 82, No. 7, Polka Bohème, G
- Schumann, G Op. 11, Tarantelle
- Schumann, R Op. 21, No. 1, Novelette, F †
- Wait, Wm. B. Normal Course of Pianoforte Technic

EIGHTH YEAR

- | | |
|--------------|--|
| Bach, J. S |All of previous years |
| “ |22 Preludes and Fugues. Selected by C. Tausig, from the
48 in the Well-Tempered Clavichord † |
| | No. 2 C min. |
| | 14 F |
| | 15 F min. |
| | 16 B min. |
| | 18 C sharp min. |
| | 19 E flat min. |
| | 22 G sharp min. |
| Beethoven, L |Op. 26, Sonata, A flat † |
| Chaminade, C |Album of 17 Pieces |
| | No. 2 Op. 23, Minuetto |
| | No. 7 Scarf Dance |
| | 9 Op. 9, No. 2, Gavotte |
| Chopin, F |Op. 29, No. 1, Impromptu, A flat † |
| “ |Op. 37, No. 2, Nocturne No. 12, G † |
| “ |Op. 10, No. 5, Étude No. 5, G flat † |
| “ |Op. 17, No. 1, Mazurka, No. 10, B flat † |
| “ |Op. 42, Grande Valse No. 5, A flat † |
| “ |Op. 34, No. 1, Valse Brillante No. 2, A flat † |
| “ |Op. 34, No. 3, Valse Brillante No. 4, F † |
| Chopin-Liszt |Op. 74, No. 2, Polish Song, Maiden's Wish |
| Clementi, M |Gradus ad Parnassum |
| | No. 5 Bizziarria vivace, C |
| | No. 22 Allegro con fuoco, B |
| | 9 Presto, A min. |
| | 23 Veloce, E min. |
| | 16 Molto allegro, G |
| | 26 Allegro vigoroso, F |
| | 19 Presto, A min. |
| | 27 Allegro, E |
| Grieg, E |Op. 43, Lyrical Pieces |
| | No. 1 Butterfly |

† Prescribed for Regents Examinations.

- Grieg, E.....Op. 46, First Peer Gynt Suite
No. 1 Morning-Mood
- Larregla, J.....Coquetuela. Mazurka
- Liszt, F.....Liebesträume (Dreams of Love)†
No. 2 Quasi lento, abbandonandosi, E
- Lysberg, C. B.....Op. 34, La Fontaine, Idylle
- MacDowell, E. A ...Op. 46, No. 2, Moto Perpetuo, A flat
- Mendelssohn, FSongs Without Words †
No. 34 Spinning Song
- Moschelles, I.....Op. 70, 12 Celebrated Studies †
No. 1 Allegro moderato, C
3 Allegro brillante (Wind Study), G
4 Sostenuto e con tranquillizza, E
6 Allegro giocoso, D min.
- Raff, J.....Op. 99, No. 1, 'Tarantella, A min.
- Rheinberger, J.....Op. 5, No. 1, The Chase, Impromptu
- Rivé-King, Julie ...Bubbling Spring, Tone-Poem Characteristic
- Schubert, F.....Op. 90, No. 4, Impromptu, Allegretto, A flat
“ “Op. 142, No. 3, Impromptu, Andante con variazione, B flat
- Schubert-Liszt.....La Sérénade, D min.
“ “Soirées de Vienna, No. 6, Valse Caprice †
- Schuett, E.....Op. 16, No. 1, Étude Mignonne †
- Schumann, R.....Op. 12, No. 4, Grilleu (Whims) †
“ “Op. 82, No. 7, Bird as a Prophet, from Forest Scenes
- Wait, Wm. B.....Normal Course of Pianoforte Technic
- Weber, C. von.....Op. 62, Rondo Brillant. La Gaieté, E flat †

NINTH YEAR

- Bach, J. S All of previous years
 “ “ 22 Preludes and Fugues. Selected by C. Tausig, from the 48
 in the Well-Tempered Clavichord †
 No. 10 G
 13 C sharp
 17 E min.
 20 B flat min.
 21 C sharp min.
- Chaminade, C. Album of 17 Pieces
 No. 3 Op. 30, Air de Ballet
 4 Pas des Amphores, Air de Ballet
 5 Callirhoë, Air de Ballet
 6 Op. 54, Lolita, Caprice Espagnol
- Chopin, F. Op. 38, Ballade No. 2, F †
 “ Op. 47, Ballade No. 3, A flat †
 “ Op. 25, No. 9, Étude No. 21, G flat †
 “ Op. 66 (Posthumous), Fantasia Impromptu, C sharp min. †
 “ Op. 26, No. 1, Polonaise, C sharp min. †

† Prescribed for Regents Examinations.

- Clementi, M Gradus ad Parnassum
 No. 10 Allegretto con espressione, B flat
 12 Allegro con molto brio, C
 17 Vivacissimo, D
 18 Presto non troppo, A
 21 Allegro, F min.
 28 Veloce, E flat
 29 Allegro con spirito, A flat
- Grieg, E Op. 43, Lyrical Pieces
 No. 6 To Spring
- Liszt, F Liebesträume (Dreams of Love)
 No. 3 Poco allegro, con affetto, A flat †
- MacDowell, E. A Op. 17, No. 2, Hexentanz (Witches' Dance)
 " " Op. 18, No. 2, Humoresque
- Mendelssohn, F Op. 14, Rondo Capriccioso †
- Moschelles, I Op. 70, 12 Celebrated Studies †
 No. 11 Allegro maestoso e patetico, E flat
 12 Agitato, B flat min.
- Raff, J Op. 157, No. 2, La Fileuse
- Schubert-Liszt Hark, Hark! The Lark
- Schumann, R Op. 12, No. 7, Traumens-Wirren (Dream-Tangles) †
- Wait, Wm. B Normal Course of Pianoforte Technic

TENTH YEAR

- Bach, J. S All of previous years
 " " Chromatic Fantasie and Fugue, D min. † Schirmer Lib.,
 Vol. 22
 " " Prelude and Fugue, A min. Schirmer Lib., Vol. 22 †
- Beethoven, L Op. 120, 33 variations on a waltz by Diabelli †
- Brahms, J Op. 24, Variations and Fugue on a theme by Handel
- Chopin, F Op. 35, Sonata, B flat min. †
- Schumann, R Op. 13, 12 Symphonic Études in the form of variations,
 with Appendix of 5 vars. Posthumous. Schirmer
 Lib., Vol. 96 †
 " " Op. 16, No. 2, Kreisleriana, B flat †
- Wagner-Liszt Transcription of Spinning Song from Flying Dutchman
- Wait, Wm. B Normal Course of Pianoforte Technic
- Weber, C. M. von Perpetual Movement, Rondo, C; from Sonata, Op. 24
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SEVENTY-EIGHTH

ANNUAL REPORT OF THE MANAGERS

OF

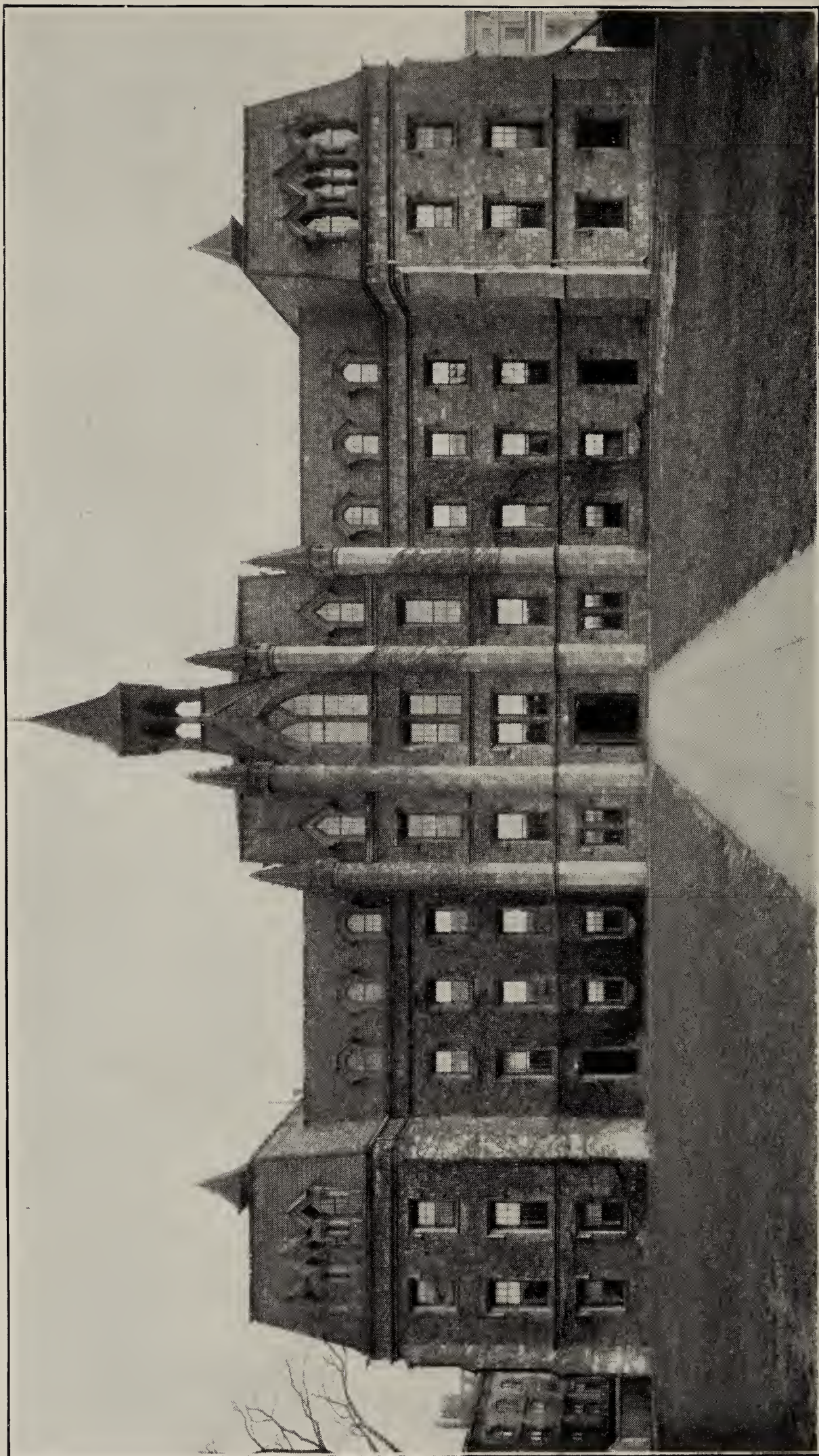
THE NEW YORK INSTITUTE FOR THE
EDUCATION OF THE BLIND

For the Year Ending September 30, 1913.

Lux Oritur :

“ And I will bring the blind by a way that they knew not ; I will lead them in paths that they have not known ; I will make darkness light before them.”—ISAIAH xlii, 16.

NEW YORK :
THE BRADSTREET PRESS, 148 LAFAYETTE STREET.
1914.



THE FRONT OF THE INSTITUTE.

MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND,

IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....1831-1845	Titus, Peter S.....1836
Averill, Herman.....1831-1832	Allen, George F..... } 1836-1839
Bolton, Curtis.....1831-1835	} 1841-1862
Donaldson, James.....1831-1832	Trulock, Joseph.....1836-1840
Bogert, Henry K.....1831-1832	Mandeville, William.....1836-1837
Remsen, Henry.....1831-1832	Chandler, Adoniram.....1836
Stuyvesant, John R.....1831-1840	Cushman, D. Alonzo.....1837-1843
Price, Thompson.....1831-1840	Blakeman, Wm. N., M.D. { 1837-1839
Ketchum, Morris.....1831-1837	} 1841
Miller, Sylvanus.....1831-1832	Wood, Isaac, M.D.....1837-1859
Crosby, William B.....1831-1833	Hart, Joseph C.....1837-1840
Lee, Gideon.....1831-1836	Holmes, Curtis.....1837-1838
Ketchum, Hiram.....1831-1838	Roome, Edward.....1837-1845
Wood, Samuel.....1831-1836	Seton, Samuel W.....1837
Jenkins, Thomas W.....1831-1836	Gracie, Robert.....1838-1861
Thomas, Henry.....1831-1834	Demilt, Samuel.....1838
Nevins, Rufus L.....1831-1832	Hart, James H.....1839
Beers, Joseph D.....1831-1832	Murray, Robert J.....1839-1858
Mott, Samuel F.....1831	Schermerhorn, Peter Augustus.1839-1845
Patterson, Matthew C.....1831-1833	Tallmadge, Henry F.....1839-1841
Russ, John D., M.D.....1833-1834	Thompson, Martin E.....1839
Dwight, Theodore.....1833-1837	Moore, Clement C.....1840-1850
Brown, Silas.....1833-1859	Olyphant, D. W. C.....1840
Hagg, John P.....1833	Averill, Augustine.....1840
Spring, George.....1833-1835	Beers, Cyrenius.....1841-1853
Walker, John W.....1833-1839	Suydam, Lambert.....1841-1842
Miller, Franklin.....1833-1835	Holmes, Silas.....1841-1842
Steel, Jonathan D.....1833	Case, Robert L.....1841-1861
Allen, Moses.....1834	Crosby, John P.....1841-1859
Lyons, Stephen.....1834-1836	Collins, Stacey B.....1841
Dissosway, Gabriel P.....1834-1836	Schermerhorn, E. H.....1841-1842
Phelps, Anson G.....1834-1855	Marsh, James.....1842-1852
Crosby, William H.....1835	Murray, Hamilton.....1842-1847
Hoyt, Charles.....1835-1839	Walsh, A. R.....1842-1850
Oakley, Charles.....1835	Wood, John.....1842-1850
	Jones, Edward.....1843-1850

Whittemore, William T.....	1843-1845	
Smith, Floyd	1844-1848	
Dean, Nicholas	1844-1848	
Jones, William P.....	1846-1849	
Thurston, William R.....	1846-1851	
Sheldon, Henry.....	1846-1854	
King, John A.....	1848-1854	
Schell, Augustus.....	1849-1883	
Day, Mahlon	1849-1854	
Adams, George F.....	{ 1850-1859	
	{ 1865	
Adams, John G.....	1851-1858	
Ogden, Gouverneur M.....	1851-1857	
Cobb, James N	1851-1858	
Beadle, Edward L.....	1851-1862	
Wood, Edward	1852-1861	
Ogden, John D., M.D.....	1853-1855	
Craven, Alfred W.....	1854-1861	
Olyphant, G. T	1855-1857	
Abbatt, William M.....	1855-1857	
Noyes, William Curtis.....	1855-1859	
Dumont, William	1856-1862	
Warren, James	1856-1859	
Cammann, George P., M.D..	1858	
Rutherford, Lewis M.....	1858-1861	
Van Rensselaer, Henry.....	1858-1860	
Hone, Robert S.....	1859-1891	
Tomes, Francis	1859-1860	
Norton, Charles B	1859-1861	
Church, William H., M.D...	1859-1864	
Hutchins, Waldo.....	1860-1867	
Tuckerman, Charles K.....	1860-1867	
Kennedy, James Lenox.....	1860-1864	
Travers, William R	1860	
Tompkins, Daniel H	1860-1874	
Aspinwall, J. Lloyd	1860-1861	
Suydam, D. Lydig	1861-1884	
Daly, Charles P.....	1861	
Hosack, Nathaniel P	1862-1876	
Grafton, Joseph.....	1862-1872	
Myers, T. Bailey.....	1862-1887	
Edgar, Newbold.....	{ 1862-1864	
	{ 1868	
Donnelly, Edward C.....	1862-1864	
Lord, James Cooper	1862-1864	
Schermerhorn, Alfred	{ 1862-1865	
	{ 1867-1868	
Irving, John Treat	1863-1896	
Brown, John Crosby	1862-1864	
Van Rensselaer, Alex	{ 1862-1865	
	{ 1867-1877	
Potter, Clarkson N.....	1863-1866	
McLean, James M	1863-1890	
Clift, Smith.....	1865-1893	
Hoffman, Charles B.....	1865-1868	
Emmet, Thos. Addis, M.D...	1865-1866	
Whitewright, William	1866-1898	
Schermerhorn, Wm. C.....	1866-1901	
De Rahm, Charles	1866-1890	
Hilton, Henry	1866	
Burrill, John E	1866-1867	
Stout, Francis A.....	1867-1892	
Butterfield, Daniel	1868	
Hoffman, William B.....	1868-1879	
Gerard, James W	1869-1873	
Rhoades, J. Harsen.....	1869-1872	
Schermerhorn, F. Augs.....	1870-1910	
Marié, Peter.....	1870-1903	
Rhineland, Frederick W...	1874-1904	
Sheldon, Frederick.....	1874-1906	
Robbins, Chandler	1875-1904	
Strong, Charles E.....	1875-1887	
Schuyler, Philip.....	1878-1898	
Prime, Temple.....	1878-1887	
Kane, John I.....	1881-1913	
King, Edward.....	1884-1893	
Schell, Edward	1885-1893	
Bronson, Frederick	1888-1900	
Kingsland, Ambrose C.....	1889-1890	
Robbins, George A.....	1889-1895	
Kissel, Gustav E.....	1891-1911	
Bowers, John M.....	1891-1906	
Peabody, George L., M.D....	1891-1912	
Marshall, Charles H.....	1892-1912	
Smith, Gouverneur M., M.D..	1893-1898	
Davis, Howland	1894-1913	
Duer, William A.....	1894-1905	
Hamilton, William G.....	1894-1905	
Appleton, William W.....	1896-1913	
Tappen, Frederick D.....	1897-1901	
Armstrong, D. Maitland.....	1898-1911	
Wheelock, George G., M.D...	1898-1907	
Fairchild, Charles S.....	1898-1906	
Soley, James Russell.....	1900-1911	
Winthrop, Egerton L., Jr....	1901-1911	
Wickersham, George W.....	1902-1909	
Foster, Frederic De Peyster..	1903-1913	
Rhineland, Thomas N.....	1905-1913	

McIlvaine, Tompkins	1905-1911	De Gersdorff, Carl A	1910-1913
Godkin, Lawrence.....	1905-1909	Glyn, William E.....	1911-1913
Derby, Richard H., M.D....	1906-1907	Partridge, Edward S., M. D..	1911-1913
Borland, J. Nelson.....	1907-1913	Dix, John A.....	1911-1913
Montant, August P.....	1907-1909	Tuckerman, Paul	1912-1913
Rhoades, J. Harsen, 2d	1907-1913	Nash, William A.....	1912-1913
Tucker, Samuel Auchmuty...	1907-1913	Croswell, James G.....	1912-1913
Hone, Robert G.....	1908-1913	Hancy, Edward J.....	1912-1913
Knapp, Arnold, M.D.....	1909-1913	Aspinwall, J. Lawrence.....	1913
Blagden, Linzee	1910-1913	Turnbull, William.....	1913

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OF
THE NEW YORK INSTITUTE FOR THE
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Ackerly, Samuel, M.D.....	1831-1845	Crosby, William B.....	1831-1833
Adams, John G., M.D.....	1851-1858	Crosby, William H.....	1835
Allen, George F.....	{ 1836-1839	Croswell, James G.....	1912-1913
	{ 1841-1862	Cushman, D. Alonzo.....	1837-1843
Allen, Moses.....	1834	Daly, Charles P.....	1861
Appleton, William W.....	1896-1913	Davis, Howland.....	1894-1913
Armstrong, D. Maitland.....	1898-1911	Day, Mahlon.....	1849-1854
Aspinwall, J. Lawrence.....	1913	Dean, Nicholas.....	1844-1848
Aspinwall, J. Lloyd.....	1860-1861	De Gersdorff, Carl A.....	1910-1913
Averill, Augustine.....	1840	Demilt, Samuel.....	1838
Averill, Herman.....	1831-1832	De Rahm, Charles.....	1866-1890
Beadle, Edward L.....	1851-1862	Derby, Richard H., M. D....	1906-1907
Beers, Cyrenius.....	1841-1853	Dissosway, Gabriel P.....	1834-1836
Beers, Joseph D.....	1831-1832	Dix, John A.....	1911-1913
Blagden, Linzee.....	1910-1913	Donaldson, James.....	1831-1832
Blakeman, Wm. N., M.D. {	1837-1839	Donnelly, Edward C.....	1862-1864
	{ 1841	Duer, William A.....	1894-1905
Bogert, Henry K.....	1831-1832	Dumont, William.....	1856-1862
Bolton, Curtis.....	1831-1835	Dwight, Theodore.....	1833-1837
Borland, J. Nelson.....	1907-1913	Edgar, Newbold.....	{ 1862-1864
Bowers, John M.....	1891-1906		{ 1868
Bronson, Frederick.....	1888-1900	Emmet, Thos. Addis, M.D...	1865-1866
Brown, John Crosby.....	1862-1864	Fairchild, Charles S.....	1898-1906
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Burrill, John E.....	1866-1867	Gerard, James W.....	1869-1873
Butterfield, Daniel.....	1868	Glyn, William E.....	1911-1913
Cammann, George P., M.D..	1858	Godkin, Lawrence.....	1905-1909
Case, Robert L.....	1841-1861	Gracie, Robert.....	1838-1861
Chandler, Adoniram.....	1836	Grafton, Joseph.....	1862-1872
Church, William H., M.D...	1859-1864	Hagg, John P.....	1833
Clift, Smith.....	1865-1893	Hamilton, William G.....	1894-1905
Cobb, James N.....	1851-1858	Hancy, Edward J.....	1912-1913
Collins, Stacey B.....	1841	Hart, James H.....	1839
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- Hilton, Henry.....1866
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 Hoyt, Charles1835-1839
 Hutchins, Waldo1860-1867
 Irving, John Treat1863-1896
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 Jones, George F..... { 1850-1859
 { 1865
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 Kane, John I.....1881-1913
 Kennedy, James Lenox.....1860-1864
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 Kingsland, Ambrose C.....1889-1890
 Kissel, Gustav E.....1891-1911
 Knapp, Arnold, M.D.....1909-1913
 Lee, Gideon.....1831-1836
 Lord, James Cooper.....1862-1864
 Lyons, Stephen.....1834-1836
 Mandeville, William.....1836-1837
 Marié, Peter.....1870-1903
 Marsh, James.....1842-1852
 Marshall, Charles H.....1892-1912
 McIlvaine, Tompkins.....1905-1911
 McLean, James M.....1863-1890
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 Miller, Sylvanus1831-1832
 Montant, August P.....1907-1909
 Moore, Clement C.....1840-1850
 Mott, Samuel F.....1831
 Murray, Hamilton1842-1847
 Murray, Robert J.....1839-1858
 Myers, T. Bailey.....1862-1887
 Nash, William A.....1912
 Nevins, Rufus L.....1831-1832
 Norton, Charles B.....1859-1861
 Noyes, William Curtis.....1855-1859
 Oakley, Charles.....1835
 Ogden, Gouverneur M.....1851-1857
 Ogden, John D., M.D.....1853-1855
 Olyphant, D. W. C.....1840
 Olyphant, G. T.....1855-1857
 Partridge, Edward S., M.D..1911-1913
 Patterson, Matthew C.....1831-1833
 Peabody, George L., M.D...1891-1912
 Phelps, Anson G.....1834-1855
 Potter, Clarkson N.....1863-1866
 Price, Thompson.....1831-1840
 Prime, Temple.....1878-1887
 Remsen, Henry.....1831-1832
 Rhineland, Frederick W....1874-1904
 Rhineland, Thomas N.....1905-1913
 Rhoades, J. Harsen.....1869-1872
 Rhoades, J. Harsen, 2d.....1907-1913
 Robbins, Chandler.....1875-1904
 Robbins, George A.....1889-1895
 Roome, Edward1837-1845
 Russ, John D., M.D1833-1834
 Rutherford, Lewis M.....1858-1861
 Schell, Augustus.....1849-1883
 Schell, Edward1885-1893
 Schermerhorn, Alfred.... { 1862-1865
 { 1867-1868
 Schermerhorn, E. H1841-1842
 Schermerhorn, F. Augs.....1870-1910
 Schermerhorn, Peter Augs...1839-1845
 Schermerhorn, William C....1866-1901
 Schuyler, Philip.....1878-1898
 Seton, Samuel W.....1837
 Sheldon, Frederick.....1874-1906
 Sheldon, Henry.....1846-1854
 Smith, Floyd.....1844-1848
 Smith, Gouverneur M., M.D..1893-1898
 Soley, James Russell.....1900-1911
 Spring, George1833-1835
 Steel, Jonathan D.....1833
 Stout, Francis A.....1867-1892
 Strong, Charles E.....1875-1887
 Stuyvesant, John R.....1831-1840
 Suydam, D. Lydig1861-1884
 Suydam, Lambert.....1841-1842
 Tallmadge, Henry F1839-1841
 Tappen, Frederick D.....1897-1901
 Thomas, Henry.....1831-1834
 Thompson, Martin E.....1839
 Thurston, William R.....1846-1851
 Titus, Peter S.....1836
 Tomes, Francis.....1859-1860
 Tompkins, Daniel H.....1860-1874

Travers, William R.....	1860	Warren, James.....	1856-1859
Trulock, Joseph.....	1836-1840	Wheelock, George G., M.D..	1898-1907
Tucker, Samuel Auchmuty...	1907-1913	Whitewright, William.....	1866-1898
Tuckerman, Charles K.....	1860-1867	Whittemore, William T.....	1843-1845
Tuckerman, Paul	1912-1913	Wickersham, George W.....	1902-1909
Turnbull, William.....	1913	Winthrop, Egerton L., Jr....	1901-1911
Van Rensselaer, Alex.....	{ 1862-1865	Wood, Edward.....	1852-1861
	{ 1867-1877	Wood, Isaac, M.D.....	1837-1859
Van Rensselaer, Henry.....	1858-1860	Wood, John.....	1842-1850
Walker, John W.....	1833-1839	Wood, Samuel.....	1831-1836
Walsh, A. R.....	1842-1850		

OFFICERS OF THE INSTITUTE

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	McLean, James M.....	1888-1890
Phelps, Anson G.....	1843-1853	Irving, John Treat.....	1891-1895
Wood, Isaac, M.D.....	1854-1859	Schermerhorn, William C....	1896-1901
Allen, George F.....	1860-1862	Schermerhorn, F. Augs	1901-1909
Schell, Augustus.....	1863-1883	Davis, Howland	1909-1913
Hone, Robert S.....	1884-1887		

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	McLean, James M.....	1885-1887
Brown, Silas.....	1833-1835	Clift, Smith.....	1888-1893
Titus, Peter S.....	1836	Schermerhorn, William C....	1894-1895
Phelps, Anson G.....	1837-1842	Marié, Peter.....	1896-1903
Wood, Isaac, M.D.....	1843-1853	Rhineland, F. W.....	1903-1904
Gracie, Robert.....	1855-1860	Sheldon, Frederick.....	1905-1906
Beadle, Edward L.....	1861-1862	Peabody, George L., M.D ...	1907-1912
Hone, Robert S.....	1863-1883	Kane, John I.....	1913
Suydam, D. Lydig.....	1884		

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1909
Kennedy, James Lenox.....	1863-1864	Foster, Frederic De Peyster..	1909-1913

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Brown, John Crosby.....	1863
Russ, John D., M.D.....	1833-1834	Myers, T. Bailey.....	1864-1883
Crosby, William H.....	1835	Schermerhorn, F. Augs.....	1884-1901
Allen, George F.....	{ 1836-1839	Marshall, Charles H	1901-1911
	{ 1841-1859	Blagden, Linzee	1911-1913
Hone, Robert S.....	1860-1862		

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1913
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTE

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.



Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B., 1863 to March 1, 1905.
Vroom, Peter D., M.D..... 1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.

BOARD OF MANAGERS.

1913.

	<i>Terms of continuous service</i>
JOHN I. KANE *	Since 1881
GEORGE L. PEABODY, M.D. ¹	" 1891
HOWLAND DAVIS	" 1894
WILLIAM W. APPLETON	" 1896
FREDERIC DE PEYSTER FOSTER	" 1902
THOMAS N. RHINELANDER	" 1905
J. NELSON BORLAND	" 1907
J. HARSEN RHOADES, 2d	" 1907
SAMUEL AUCHMUTY TUCKER	" 1907
ROBERT G. HONE	" 1908
ARNOLD KNAPP, M.D. ²	" 1909
LINZEE BLAGDEN	" 1910
CARL A. DE GERSDORFF	" 1910
WILLIAM E. GLYN	" 1911
EDWARD L. PARTRIDGE, M.D.	" 1911
JOHN A. DIX	" 1911
PAUL TUCKERMAN	" 1912
WILLIAM A. NASH	" 1912
EDWARD J. HANCY	" 1912
JAMES G. CROSWELL	Since Dec. 4, 1912
WILLIAM TURNBULL	" Jan. 2, 1913
J. LAWRENCE ASPINWALL	" April 2, 1913

* Died February 1, 1913. 1—Resigned October 2, 1912. 2—Resigned March 5, 1913.

OFFICERS OF THE BOARD.

HOWLAND DAVIS	<i>President</i>
JOHN I. KANE*	<i>Vice-President</i>
LINZEE BLAGDEN	<i>Recording Secretary</i>
WILLIAM W. APPLETON	<i>Corresponding Secretary</i>
FREDERIC DE PEYSTER FOSTER	<i>Treasurer</i>

STANDING COMMITTEES.

Committee on Finance.

THOMAS N. RHINELANDER	J. NELSON BORLAND
J. HARSEN RHOADES	

Committee on Supplies, Repairs and Improvements.

JOHN I. KANE*	J. NELSON BORLAND
WILLIAM TURNBULL	ROBERT G. HONE
LINZEE BLAGDEN	

Committee on Education.

JAMES G. CROSWELL	SAMUEL AUCHMUTY TUCKER
WILLIAM W. APPLETON	EDWARD L. PARTRIDGE, M.D.

Committee on Manual Training.

ARNOLD KNAPP, M.D.†	JOHN A. DIX
WILLIAM E. GLYN	PAUL TUCKERMAN

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws)

* Died February 1, 1913.

† Resigned March 5, 1913.

FACULTY.

WILLIAM B. WAIT . . . - *Emeritus Principal*
 EVERETT B. TEWKSBURY *Principal*

Literary Department.

MARY B. SCHOONMAKER	MARGUERITE DOMINICK
HARRIET M. GLOVER	MARGARET M. FOOTE
EMMA A. BAILLY	CHESTER E. TAYLOR
ADRIENNE SPRINGMEYER	WALTER E. WILCOX
ANDREW M. CHILD, JR.	

Music Department.

HANNAH A. BABCOCK, <i>Director</i>	MARY E. ROGERS ³
L. JOSEPHINE BOYNTON ¹	PAULINE FARRINGTON
GERTRUDE L. MARTIN	LENA M. KIMBALL
MABEL M. GOULD ²	F. HENRY TSCHUDI

Tuning.

ROBERT J. HARVEY

Kindergarten.

MARGUERITE DOMINICK

*Manual Training and Home Science.*FRANCES A. WARD, *Head of Girls' Department.*

MARY B. SCHOONMAKER

RUDOLPH MUSSEHL

MARGUERITE DOMINICK

DANIEL MCCLINTOCK

Physical Training.

EDA M. F. FALKEN

WHITELAW R. MORRISON

DWIGHT L. HUBBARD, M.D. *Attending Physician*ERNESTINE SENIOR *Matron*

Seventy-Eighth Annual Report.

*To the Honorable the Legislature
of the State of New York :*

The Managers of The New York Institute for the Education of the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the fiscal year ending September 30, 1913.

The following is a summary of the receipts and disbursements for the year :

CURRENT ACCOUNT.

Balance September 30, 1912.....	\$3,578.18	
Current receipts	110,063.71	
	<u> </u>	\$113,641.89
Current expenditures	\$106,646.37	
Cash balance September 30, 1913	6,995.52	
	<u> </u>	\$113,641.89

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1912.....	\$5,354.34	
Interest (bonds and mortgages).....	15,650.00	
Interest, funds on deposit.....	480.19	
Interest, on award from City.....	5,797.30	
Real estate	35,490.00	
Mortgage paid off.....	30,000.00	
Legacy	8,100.00	
Borrowed from Library fund	27,334.83	
Library	93.02	
	<u> </u>	\$122,945.34

Payments—

Taxes	\$23,215.39	
Transferred to current account for current expense..	34,000.00	
Real estate	7,667.55	
Legal expense.....	470.02	
Assessments.....	31,339.56	
Repaid loan from Library fund	27,334.83	
Balance September 30, 1913.....	4,272.33	
	<u> </u>	\$122,945.34

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1912.....	\$1,396.20	
Interest	41.20	
	<hr/>	\$1,437.40

Payments—

Balance September 30, 1913.....		\$1,437.40
---------------------------------	--	------------

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1912.....	\$20,952.36	
Miller mortgages, \$95,650, less mortgage paid, \$16,000...	79,650.00	
	<hr/>	\$100,602.36

Receipts—

Bond and mortgage, paid on account of.....	\$16,000.00	
Interest received	5,346.47	
Donations	50.00	
Repaid loan from Investment fund	27,334 83	
	<hr/>	\$149,333.66

Payments—

Legal expense	\$93.02	
Music and instruction.....	4,113.77	
Loaned to Investment fund.....	27,334.83	
Balance, cash September 30, 1913.....	38,142.04	
Miller mortgages.....	79,650.00	
	<hr/>	\$149,333.66

PRINCIPAL FUND.

Receipts—

Balance September 30, 1912	\$1,466.19	
Interest	34.96	
	<hr/>	\$1,501.15

Payments—

Balance September 30, 1913.....		\$1,501.15
---------------------------------	--	------------

From time to time, beginning in eighteen hundred and thirty-six, the Institution has been in receipt of legacies and donations, which the Managers have set apart in the Legacy Fund.

The following is a list of the gifts so received, with the names of the givers:

Miles R. Burke.....	\$2,000.00	Madam Jumel.....	\$5,000.00
Jane Van Cortland.....	300.00	Mrs. Steers	34.66
Isaac Bullard.....	101.66	Thomas Garner.....	1,410.00
Elizabeth Bayley.....	100.00	Elizabeth Magee.....	534.00
John Jacob Astor.....	5,000.00	Chauncey and Henry Rose..	5,000.00
William Bean.....	500.00	John J. Phelps	2,350.00
Peter G. Stuyvesant.....	3,000.00	Rebecca Elting.....	100.00
John Horsburgh.....	5,000.00	Gerard Martins.....	500.00
Elizabeth Demilt.....	5,000.00	Regina Horstein.....	250.00
Sarah Demilt.....	2,000.00	John Alstyne.....	10,320.44
C. D. Betts.....	40.00	Elizabeth and Sarah Wooley.	5,984.83
Sarah Penny	500.00	Benjamin Nathan.....	1,000.00
Sarah Bunce.....	500.00	Thomas M. Taylor.....	6,151.94
Elizabeth Idley.....	196.00	Simeon Abrahams.....	5,052.70
Samuel S. Howland.....	1,000.00	James Peter Van Horn.....	20,000.00
William Howe.....	2,985.14	Caleb Swan	500.00
Margaret Fritz.....	100.00	Mrs. A. E. Schermerhorn ..	10,000.00
James McBride.....	500.00	Henry H. Munsell.....	3,396.32
Charles E. Cornell.....	521.96	Thomas C. Chardevoyne....	5,000.00
Charles E. Deming.....	50.00	William Dennistoun.....	11,892.77
Mrs. De Witt Clinton.....	200.00	William B. Astor	5,000.00
W. Brown	465.00	Benjamin F. Wheelwright..	1,000.00
Elizabeth Gelston.....	1,000.00	George T. Hewlett, executor.	500.00
Robert J. Murray.....	500.00	J. L. (of Liverpool, England)	25.00
Seth Grosvenor.....	10,000.00	Ephraim Holbrook.....	39,458.16
Elijah Withington.....	100.00	Mrs. Emma B. Corning....	5,000.00
Benjamin F. Butler.....	512.49	Eliza Mott	1,475.54
Frissel Fund.....	2,000.00	Maria M. Hobby	2,509.82
Simeon V. Sickles.....	6,561.87	Daniel Marley.....	1,749.30
Anson G. Phelps.....	5,675.68	Henry E. Robinson.....	6,000.00
Thomas Reilly.....	2,254.84	Henry Schade	20.00
Elizabeth Van Tuyle.....	100.00	Caroline Goff.....	4,161.59
Thomas Eggleston.....	2,000.00	Catherine P. Johnston.....	530.00
Sarah A. Riley.....	100.00	Mrs. Emma Strecker.....	12,221.66
William E. Saunders	725.84	Eli Robbins.....	5,000.00
Thomas Eddy	1,027.50	Margaret Burr.....	11,011.11
Robert C. Goodhue.....	1,000.00	Mary Burr	10,611.11
Jonathan C. Bartlett	190.00	Samuel Willetts.....	5,045.00
Stephen V. Albro.....	428.57	Roosevelt & Sons.....	45.00
John Penfold.....	470.00	Augustus Schell	5,000.00

James Kelly.....	\$5,000.00	Cecelia J. Loux.....	\$2,000.00
George Merrill	40.00	Mrs. E. Douglas Smith.....	190.00
William B. and Leonora S. Bolles	2,949.11	William C. Schermerhorn...	10,000.00
Edward B. Underhill.....	500.00	Mary J. Walker.....	24,193.76
Harriet Gross	1,000.00	Sarah Schermerhorn Estate.	5,137.50
Mary Hopeton Drake.....	2,340.00	Mary J. Walker Estate.....	1,222.32
George Dockstader	325.00	F. Augs. Schermerhorn (for building fund).....	10,000.00
Mary Rogers.....	1,000.00	Mrs. Theodore B. Myers ...	5,000.00
Polly Dean.....	500.00	Peter Marié's Estate.....	3,145.47
John Delaplaine	302.99	Eli Specht	2,816.17
Abby A. Coates Winsor	1,000.00	Catherine Talman.....	4,996.60
Harriet Flint.....	1,776.74	Annie Stewart Miller.....	116,401.93
Maria C. Robbins.....	10,000.00	F. Augs. Schermerhorn (for pipe organ)	5,840.00
Cash (sundry donations)....	133.18	Amelia B. Lazarus	10,000.00
Julia A. Delaplaine.....	38,842.25	Ida M. Chapman.....	200.00
Mary E. Brandish.....	89.40	Cash (W. B. W.)	600.00
Thomas W. Strong.....	1,893.00	Edith Smith.....	175.00
Maria Moffett.....	13,608.21	Mrs. J. J. Astor	20.00
Maria Moffett, other stocks..	2,800.00	E. E. West	50.00
John Vanderbilt.....	25.00	Mrs. Geo. G. Wheelock....	10.00
William Clymer.....	2,000.00	Theodore P. Nichols.....	8,000.00
Julia L. Peyton.....	1,000.00	Emma A. Tillotson	5,000.00
Amos R. Eno.....	5,000.00	Harry Hastorf.....	25.00
Clarissa L. Crane.....	1,000.00	William C. Egleston.....	15,000.00
Leopold Boscowitz.....	1,000.00	Angelina C. I. Anderson....	5,000.00
Emeline S. Nichols	5,000.00	Greenhut-Siegel Cooper Co..	15.00
Margaret Salsbury	100.00	Harriet B. Decker	3,000.00
Sarah B. Munsell.....	477.56	Mary Anna Wenk.....	100.00
Edward L. Beadle.....	4,303.99		

At the close of the fiscal year the Legacy Fund was represented by mortgages and by cash on deposit to the amount of four hundred seventy-four thousand two dollars and ninety-two cents (\$474,002.92), and by real estate to the amount of one hundred forty-three thousand nine hundred eighty-nine dollars and seventy-six cents (\$143,989.76).

The Managers gratefully acknowledge the receipt of the following legacies: five thousand dollars (\$5,000) from Angelina C. I. Anderson; three thousand dollars (\$3,000) from Harriet B. Decker; one hundred dollars (\$100) from Mary Anna Wenk. They also acknowledge the following donations, received during the fiscal year ending September 30, 1913:

from Mrs. E. Douglas Smith, twenty-five dollars (\$25); from Greenhut-Siegel Cooper Co., fifteen dollars (\$15); from E. E. West, ten dollars (\$10).

The Managers take pleasure in reporting the great advance made at this school in the difficult art of printing embossed books. Mr. Wait has been at work the past few years perfecting methods of embossing both sides of a sheet, and of binding books. He has finally achieved excellent results, and with his usual generosity, has presented to the Institute the following, which the Managers hereby gratefully acknowledge: a four-cylinder press, a two-cylinder press, folio and embossing rolls for two-side book work, three sets of rolls for crimping brass plates, and a new method of bookbinding and appliances therefor.

Annexed hereto is the annual statement of the Treasurer, which gives the amount and sources of the receipts and the purpose and amount of the disbursements. The report of the Principal, which shows the variety and character of the work done, the completeness of the facilities, and the thoroughness of the training afforded by this Institution, is also annexed.

The Managers would remind your Honorable Body that the remuneration received by this Institute for the education and support of New York State pupils is very much less than the actual cost, and in view of the increased cost of everything that is necessary to the successful accomplishment of their work, the Managers respectfully ask that the appropriation for the ensuing year be made \$375 per pupil, instead of \$350.

All of which is respectfully submitted.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

HOWLAND DAVIS, *President.*

LINZEE BLAGDEN, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said City, being duly sworn, saith: That he is President of the New York Institute for the Education of the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this 12th
day of December, 1913.

FLOYD PECK,
Notary Public No. 14, N. Y. County.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

TREASURER'S STATEMENT FOR THE YEAR ENDING SEPTEMBER 30, 1913.

RECEIPTS.

1912 Balance current fund.....	\$3,578.18	
" investment fund.....	5,354.34	
" library fund.....	20,952.36	
" building fund.....	1,396.20	
" principal fund.....	1,466.19	
	<hr/>	\$32,747.27

RECEIPTS OF CAPITAL.

Bonds and mortgages paid off: Pettit mortgage....	\$300,000.00	
Epstein mortgage.....	30,000.00	
Greenwich Cortlandt Co., on account of	16,000.00	
	<hr/>	\$346,000.00
Legacies: Angelina C. I. Anderson...	\$5,000.00	
Harriet B. Decker.....	3,000.00	
Mary A. Wenk.....	100.00	
	<hr/>	8,100.00
Donations.....	50.00	
Award from City for Havens Avenue.....	35,490.00	
From sale of stands and lumber on ball grounds.	3,000.00	
	<hr/>	392,640.00

RECEIPTS FROM INCOME.

From New York State.....	\$25,381.36	
" New Jersey.....	6,321.03	
" New York City.....	1,252.50	
" New York County.....	1,027.32	
" Kings County.....	774.73	
" Queens County.....	64.48	
Rent baseball grounds.....	5,590.00	
Supplies sold.....	36.03	
Music and instruction; sale of stereographs, kleidographs, etc.....	1,156.10	
Manual training.....	423.45	
Petty account.....	1.30	
Furniture and fixtures; old boiler sold, etc.....	425.00	
Interest; funds on deposit; current account.....	78.59	
" " " " all other funds.....	1,496.50	
" mortgages.....	24,631.32	
" on award on Havens Avenue.....	5,797.30	
	<hr/>	74,457.01
		<hr/>
		\$499,844.28

DISBURSEMENTS.

OF CAPITAL.

Assessments, Havens Avenue.....	\$31,339.56	
Mount Hope, Appraisals.....	\$1,250.00	
McCarty & Baldwin, legal work re Assessments...	4,667.50	
	<hr/>	5,917.50
<i>Carried forward</i>	<hr/>	\$37,257.06

Brought forward \$37,257.06

OUT OF INCOME.
AS TO REAL ESTATE.

Taxes, Mount Hope.....	\$23,215.39	
Mount Hope, carpenter work, watchmen, insurance, and Mr. Ray, engineer	1,750 05	
	<hr/>	24,965.44

OUT OF INCOME.
EXPENSES OF RUNNING THE INSTITUTE.

Supplies	\$13,793.06	
Salaries and wages.....	42,697.96	
Clothing, dry goods.....	2,069.53	
Furniture and fixtures	3,798.26	
Repairs and improvements.....	6,353.97	
Gas	176.96	
Music and instruction	98.30	
Drugs and medicines.....	74.81	
Manual training	787.98	
Fuel.....	5,006.02	
Electricity	1,633.18	
Traveling	272.15	
Petty account.....	3,927.37	
Library fund—		
E. B. Tewksbury, Principal....	\$3,761.79	
Music and instruction:		
Brass	186.24	
Paper	165.74	
	<hr/>	4,113.77
		84,803.32

OUT OF INCOME.
GENERAL.

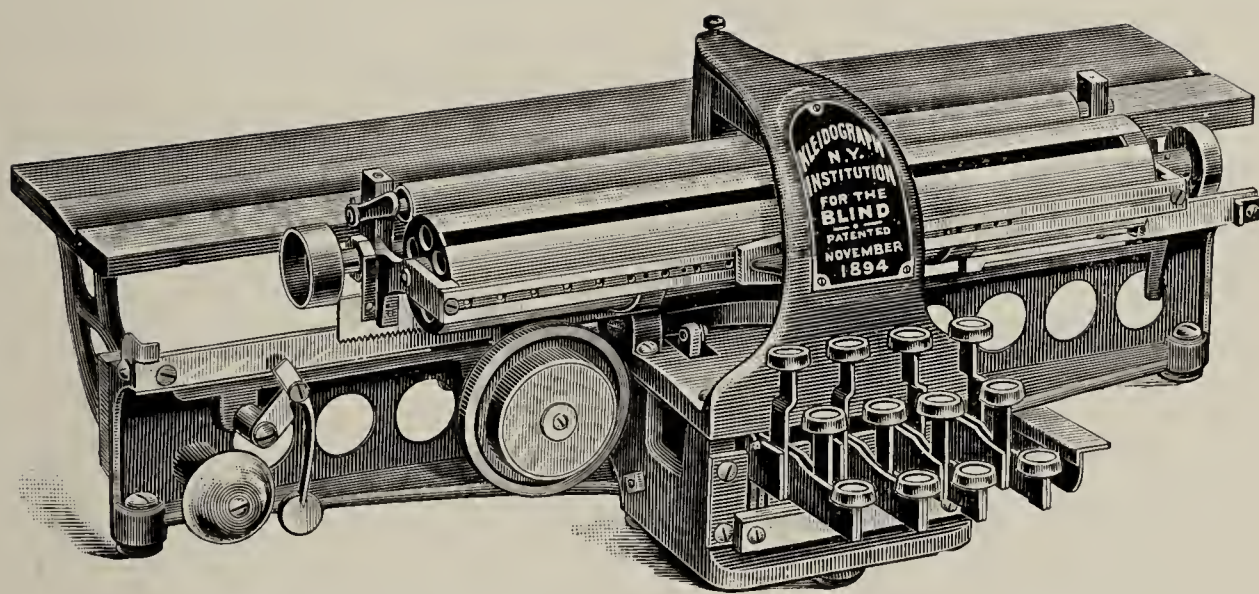
Legal expense, Bowers & Sands for collecting interests on mortgages.....		470.02
Balances, September 30, 1913—		
Certificates of deposit.....	\$300,000.00	
Current fund	6,995.52	
Investment fund.....	4,272.33	
Library fund.....	38,142.04	
Building fund.....	1,437.40	
Principal fund	1,501.15	
	<hr/>	352,348.44
		\$499,844.28

(Signed) FREDERIC DE P. FOSTER,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by

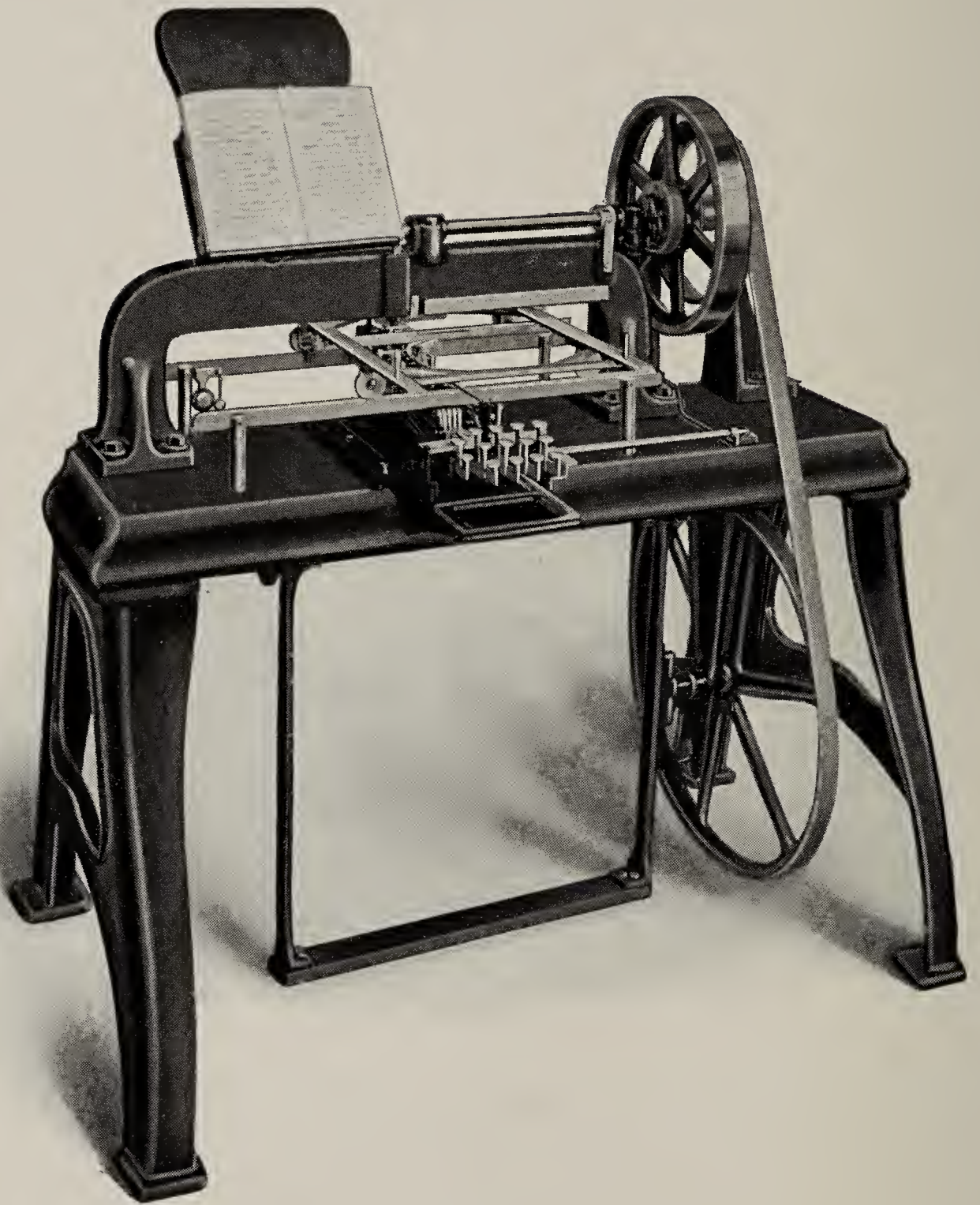
TOWNSEND & DIX,
Accountants and Auditors.

(Signed) THOMAS N. RHINELANDER, }
 J. NELSON BORLAND, } *Finance Committee.*
 JOHN HARSEN RHOADES, }



CUT NO. 1.

THE KLEIDOGRAPH.



CUT NO. 2.

STEREOGRAPH FOR EMBOSsing METAL PLATES USED IN PRINTING.

Report of the Principal.

To the Board of Managers :

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1913 :

Number of pupils September 30, 1912.....	94
Admitted during the year	19
Whole number instructed	113
Reductions	26
Number remaining.....	87

The school curriculum provides for complete primary and secondary courses, based on the syllabuses of the University of the State of New York, and includes music, manual training and physical training. The daily schedule may be found on pages 34-35.

In the high school, there are now classes in the following subjects :

English, first year.	German, second year.
English, second year.	German, third year.
English, third year.	French, second year.
English, fourth year.	Latin, first year.
Algebra.	Latin, second year.
Geometry.	History of Great Britain and Ireland.

The following is a list of the music subjects and the number of pupils in each:

	<i>Boys.</i>	<i>Girls.</i>	<i>Total.</i>
Piano.....	47	26	73
Organ	8	..	8
Point music notation	11	10	21
Harmonic notation.....	9	2	11
Junior harmony.....	9	8	17
Sub-senior harmony.....	3	6	9
Senior harmony.....	3	2	5
Senior harmony and counterpoint	10	..	10
Music history	1	..	1
Tuning	20	..	20

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	14	Elementary U. S. history and	
Spelling.....	13	civics	7
Writing	2	Elementary algebra	1
Arithmetic	5	Plane geometry	1
Geography	4	German, second year	3
Elementary English	2	History of Great Britain and	
English grammar	1	Ireland	3
English, third year	4	Latin, second year	3

The record of the Regents examinations for the past year is as follows:

Number of examination days.....	7
Pupils examined.....	30
Subjects covered.....	14
Answer papers written.....	75
Answer papers claimed	64
Papers allowed by the Regents.....	63

The following table gives the results of the examinations held from 1906 to 1913:

	<i>No. examined.</i>	<i>No. claimed.</i>	<i>No. allowed.</i>	<i>Per cent. claimed of No. examined.</i>	<i>Per cent. allowed of No. examined</i>	<i>Per cent. allowed of No. claimed.</i>
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41
1909.....	162	149	145	91.97	89.50	97.31
1910.....	185	155	151	83.78	81.62	97.41
1911.....	167	145	136	86.82	81.43	93.79
1912.....	73	68	68	93.15	93.15	100.00
1913.....	75	64	63	85.33	84.00	98.43

The following is a list of the pupils present during the year 1912-1913 who have earned Regents certificates:

PRELIMINARY CERTIFICATES.

Margaretta Eadie,	Milton Loewenstein,	Harry Sabel,
Harold Holst,	Robert Marks,	Chester Swezey,
Alice H. Johnson,	Carl G. Rice,	Milton Williams.

18 COUNT CERTIFICATES.

Alice Johnson,	Milton Loewenstein,
Edgar Kearney,	Robert Marks.

36 COUNT CERTIFICATES.

Robert Marks.



FACSIMILE.

CUT NO. 3.



FACSIMILE.

CUT NO. 3 (REVERSE).

It is a pleasure and an honor to announce to the readers of New York Point and all those interested in the advancement of the education of the blind, that Mr. William B. Wait, Emeritus Principal of this Institute, has recently added to the laurels he had already received of being one of the greatest benefactors of the blind the world has produced. He is known in all countries, where the blind are educated at all, as the inventor of the New York Point system, which was first announced to the public in the Annual Report of this Institute in 1868.

He invented the Kleidograph for embossing paper (see machine in center of cut No. 1) and of the Stereograph for embossing brass plates in this system. (See cut No. 2). The patents for these machines he presented to the Institute. In the year 1900 he was granted for this invention, the John Scott Medal by the Franklin Institute of Philadelphia. (See cut No. 3).

Until the last few years, books printed from brass plates have had printing on only one side of the leaf, and have cost much for paper, binding and labor, and occupied large shelf space.

About seven years ago Mr. Wait undertook the solution of reducing the cost of books for touch reading, through the use of both sides of the leaves.

After four years of diligent effort, a press carrying eight plates and capable of an output of 12,000 to 14,000 pages per hour, was completed and in operation.

About three years ago the second press (see cut No. 4) was built, which, although made on the same lines as the first, differed from it in operation and disclosed inadequacies which required many experiments and much time to overcome.

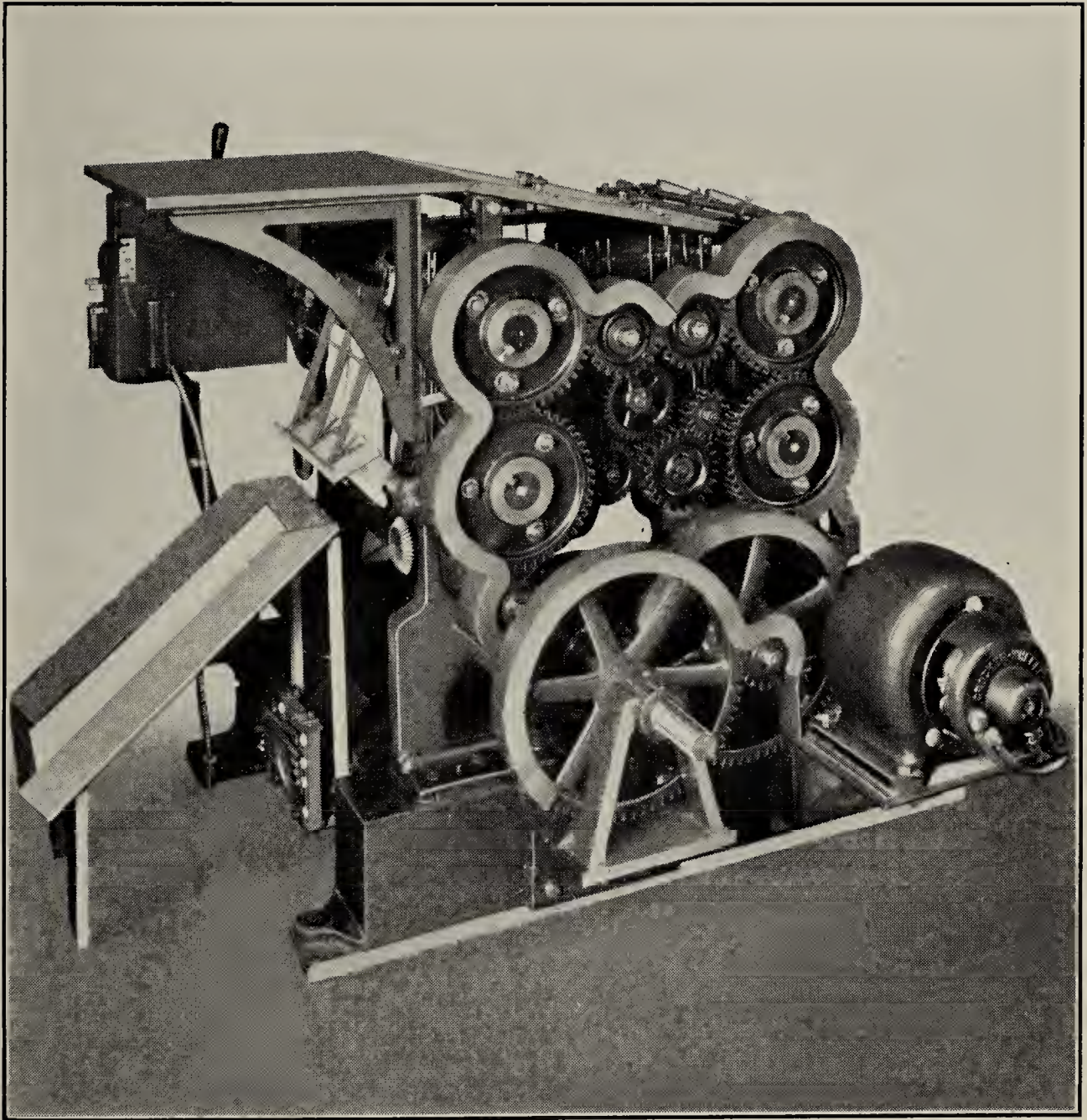
Recognizing the importance of securing every possible advantage, both in construction and operation, he built a third press (see cut No. 5), having two plate and two impression cylinders, arranged in series on one level, instead of forming two separate pairs as in the second press. This design is somewhat lighter and requires less gearing. The method of transmitting the sheet is more direct and positive, and the power required is less than for press number two.

When this press was nearing completion, it occurred to him that if the depressions in the embossed plates, carried on each of the two plate cylinders, were provided with a strip of rubber for receiving the impression from the opposing plate, each cylinder would then perform the double function of giving and receiving impressions coincidently, thus dispensing with the two impression cylinders used in each of the two preceding presses. This resulted in an entirely new style of press, having only two cylinders. (See cut No. 6).

While these presses differ materially in design, they possess one new and valuable feature in common, worthy of special notice. In the first and second presses the usual "fly" was employed to deliver the sheets. The initial cost of this mechanism and its operation is considerable. The "fly" is both noisy and in a degree dangerous.

A study of the condition suggested that if the three factors, inertia, gravity and the propulsive force of the machine, were coördinated and regulated, the sheets could be delivered without the use of the "fly."

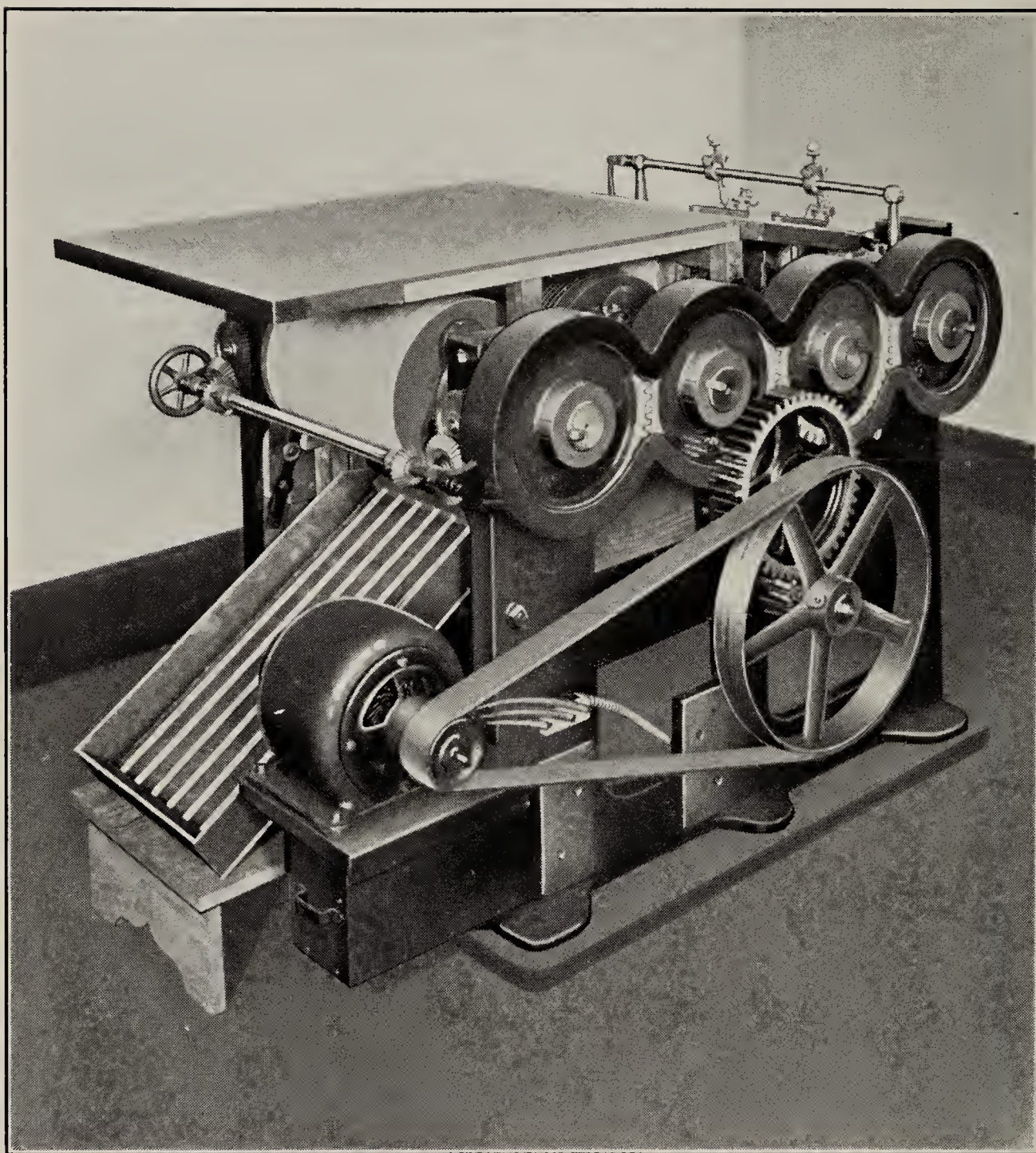
In working out this problem, static electricity presented a most stubborn obstacle. This was finally overcome, and the delivery of the sheets is now effected noiselessly in a regular pile, and with large economy in first cost and in operation.



CUT No. 4.

INTERLINEAR EMBOSSING PRESS.

DESIGN No. 2.



CUT NO. 5.

INTERLINEAR EMBOSSING PRESS.

DESIGN NO. 3.

While a cylinder embossing press is indispensable for large editions, there is much need in schools and libraries for books in small editions, perhaps only one or two copies, for which some means of embossing, other than the cylinder power press, is desirable. To meet this need, Mr. Wait devised a folio for embossing on both sides of the leaf, for use with embossing rolls, driven by a motor. (See cut No. 7). These appliances are contained in a frame provided with shelves so arranged as to facilitate this method of embossing, and meet all ordinary demands.

In all of the presses crimped plates are used (see cut No. 8). These plates have points embossed on the elevations of either one or both sides.

The method of binding embossed books now practiced, is the same as was used in this country some seventy-five years ago. This binding in its best form looks well, but is unsubstantial, easily broken, and the cost is much too great in proportion to the whole cost and its durability.

The problem to be solved involved the following considerations :

FIRST. To find some material for covers other than paste-board, which would be inexpensive, light, strong, not likely to warp, and requiring neither cloth covering nor paper lining.

SECOND. Some method of firmly attaching the leaves to one another and to the covers so as to insure strength and flexibility and increase the life of the books.

THIRD. A process of handling the material so simple as easily to be learned and applied by persons unskilled in the art of bookbinding.

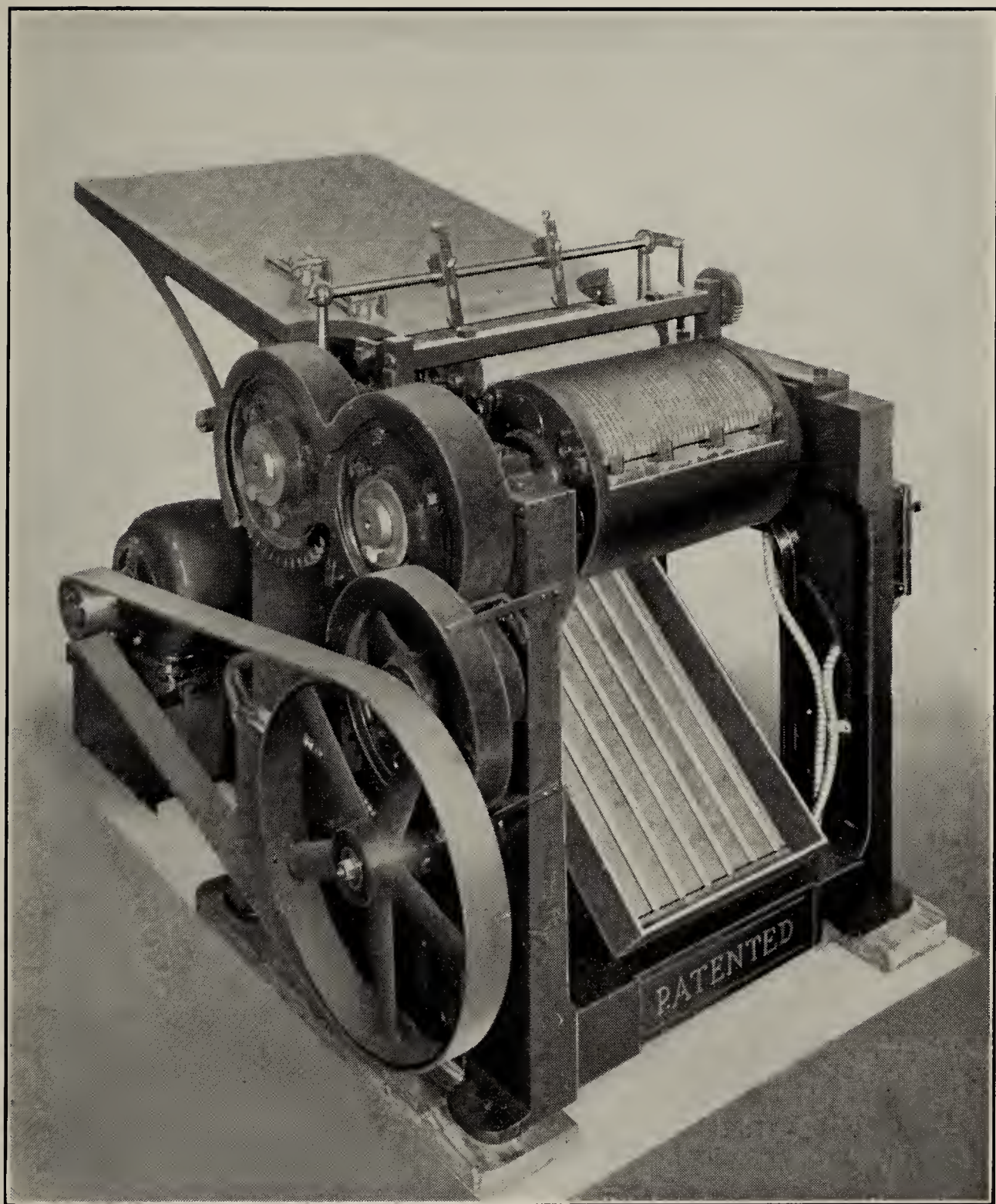
FOURTH. A substantial reduction in the weight and cost of the books.

The problem, though apparently simple, proved to be very perplexing, and engaged Mr. Wait's attention for three years. After a number of unsuccessful experiments, the desired object has been attained, and is considered quite as valuable and important as the two-side printing. (See cut No. 9).

An examination of books printed on one side of the leaf and bound by the old method, and of those printed on both sides of the leaf and bound by the new method, reveals facts that are remarkable and worthy of note. The same book in one volume, formerly at \$3.00, will be a smaller volume at about half the cost. A book formerly in two volumes at \$6.00 can be produced in one volume at \$2.25, while a book formerly of three volumes at \$9.00 will form two small volumes at \$4.50.

Books in the future will be the indispensable means and basis of higher education, and as there is no general commercial house from which any desired book can be obtained, the only way in which a school can provide its classes with books in any subject is through the possession of a complete book-making plant.

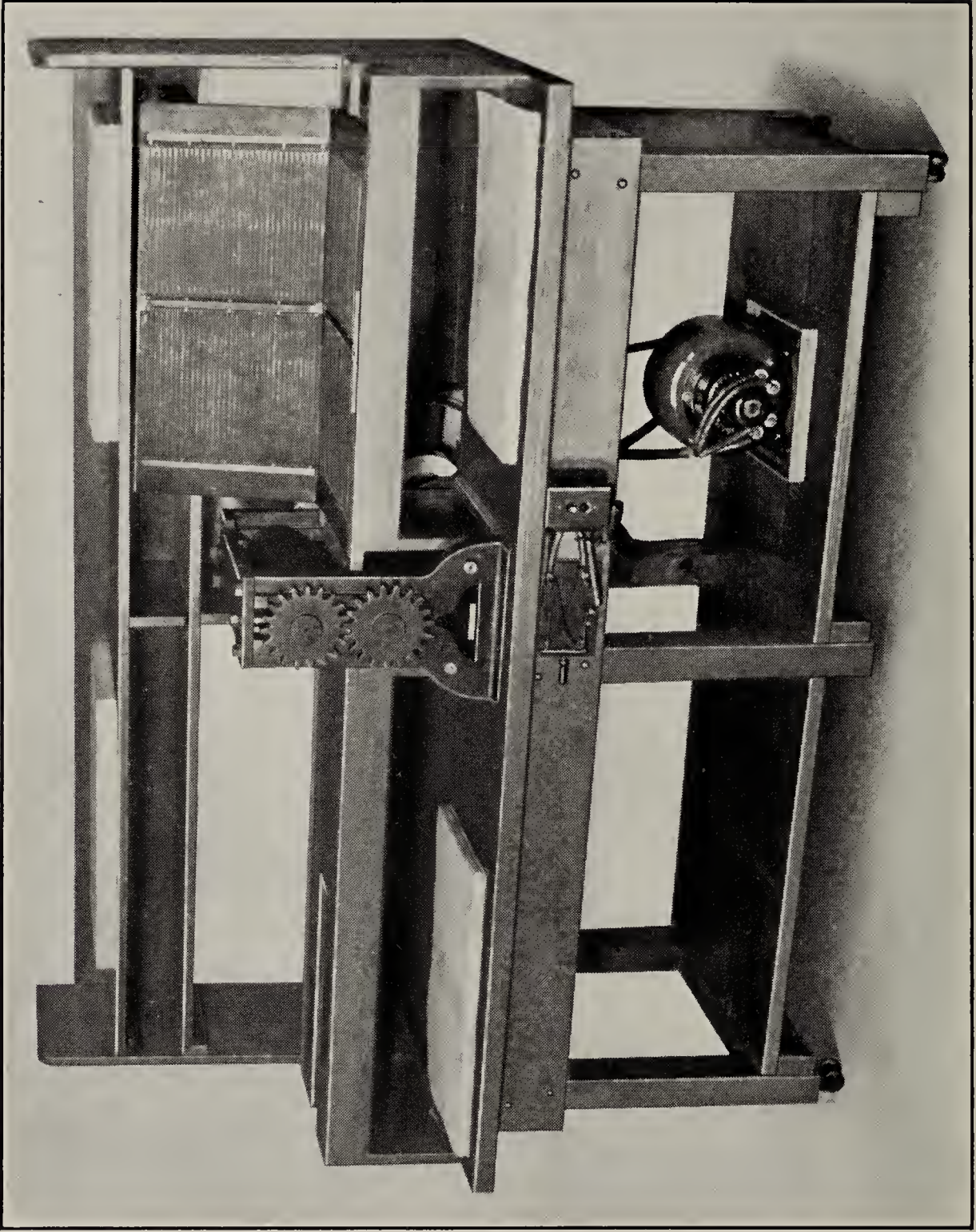
The following is a quotation from a communication from Mr. Wait to Mr. Howland Davis, President of the Board of Managers of the Institute: "I therefore hereby present as a free gift to the Institute the four cylinder press No. 2, the two cylinder press, the folio and embossing rolls for two-side book work, three sets of rolls for crimping the brass plates with 30, 32 and 36 lines per page, together with the new method of bookbinding and the appliances therefor. . . . The 25th of September last was the fiftieth anniversary of the day on which the Board of Managers first conferred on me the honor of an election as the executive head of this Institute; and it is



CUT No. 6.

INTERLINEAR EMBOSSING PRESS.

DESIGN No. 4.



CUT No. 7.

INTERLINEAR EMBOSSING FOLIO AND ROLLS.

a source of great satisfaction to be able to mark the completion of a half century of service by this contribution to the educational facilities of the Institute, upon which, efficiency in its work, its rank among educational institutions, and its general reputation will largely depend."

Mr. Wait is still active in many lines of work for the blind, and we hope that many years will be added to the fifty years of his service to this school and to the blind in general.

At the end of the report may be found programs of the anniversary exercises, and of a few of the recitals given from time to time during the year.

Respectfully submitted,

(Signed) EVERETT B. TEWKSBURY,

Principal.

Organ Recital, October 23, 1912.

(a) PRELUDE AND FUGUE IN F, - - - - - *Bach*

(b) TRIO IN F, Op. 39, No. 1, - - - - - *Merkel*

ADOLPH E. SCHNEIDER.

MARCH IN G, - - - - - *Hill*

MILTON WILLIAMS.

INTERMEZZO FROM SONATE-PASTORALE, - - *Rheinberger*

ROBERT MARKS.

COMMUNION IN E MINOR, - - - - - *Batiste*

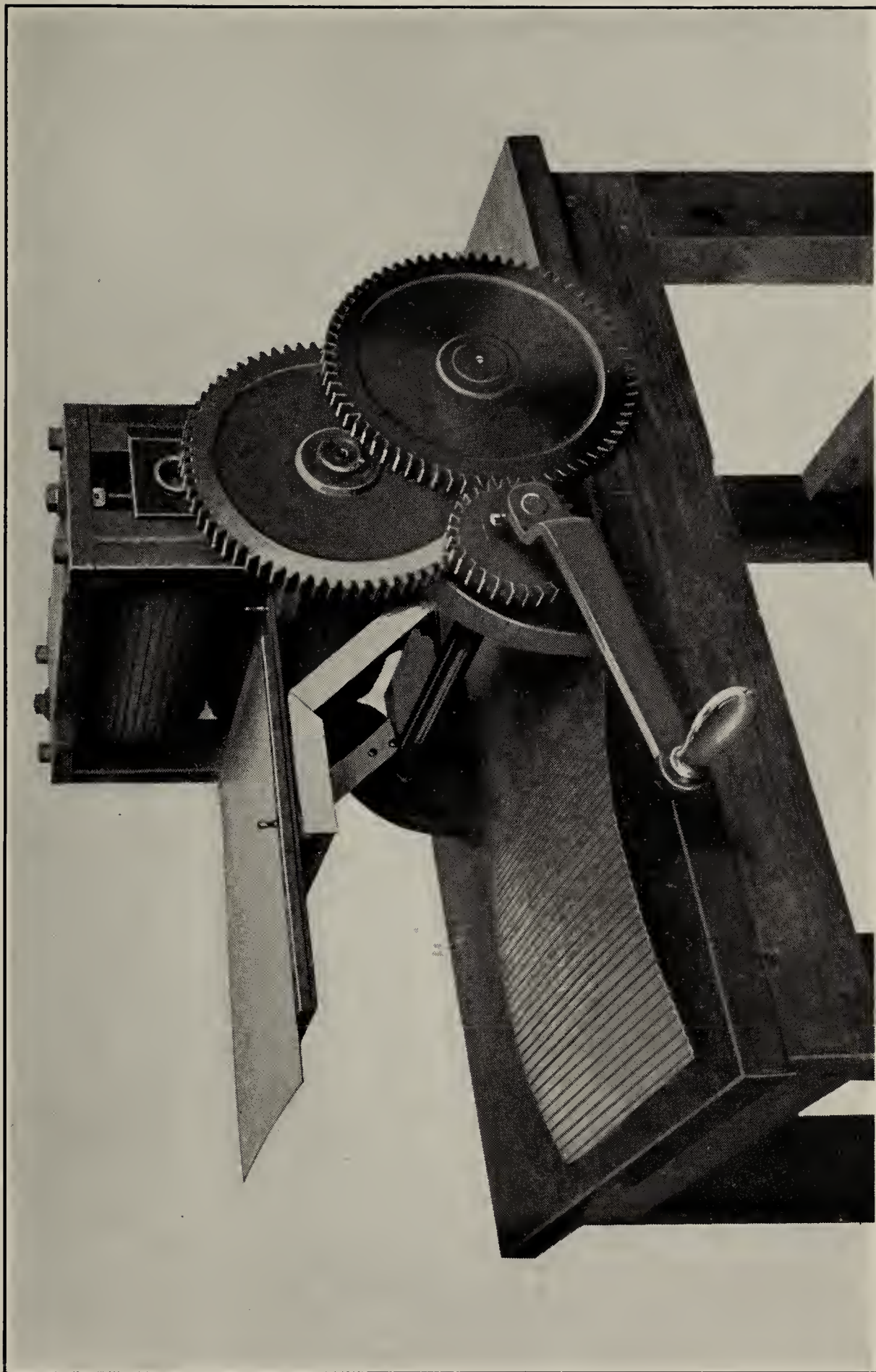
MILTON LOEWENSTEIN.

ADAGIO IN A FLAT, Op. 256, No. 1, - - - - - *Volckmar*

EDGAR F. KEARNEY.

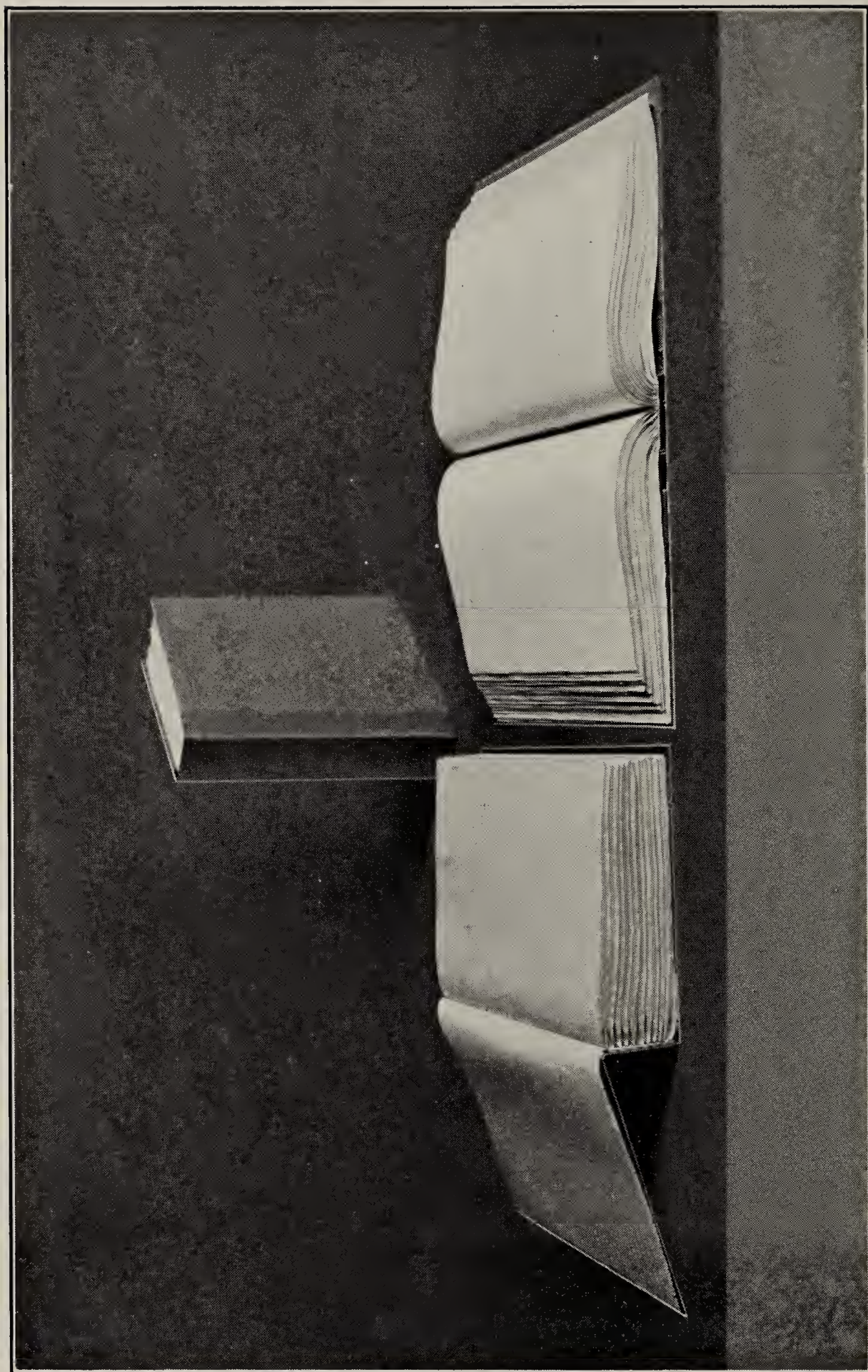
TOCCATA AND FUGUE IN D MINOR, - - - - - *Bach*

JOHN VAN DYCK.



CUT NO. 8.

PLATE CRIMPING ROLLS.



CUT No. 9.

EMBOSSED BOOKS IN NEW METHOD OF BINDING.

Christmas Exercises, December 20, 1912.

- CHRISTMAS CAROL, Hark! What mean those holy voices, - *Bartlett*
 Organ accompaniment,
 EDGAR F. KEARNEY.
- RECITATION, - Why Betty didn't laugh, - - -
 MARY J. DI BIASI.
- RECITATION, - The Christmas pretender, - - -
 JULIUS GOLDBERG.
- CHRISTMAS CAROL, - The Savior's star, - - - - *Schilling*
 JUNIOR SINGING CLASS.
- RECITATION, - A Christmas-eve thought, - - -
 FRANK PRINCE.
- PIANO, - - The rooster, from The dancing school in
 Noah's ark, - - - - *Maxim*
 DAVID PITCHERSKY.
- RECITATION, - - Keeping the secret, - - -
 MARION G. WALSH.
- CHORUS, - - Lo, how a rose e'er blooming, - - *Praetorius*
 A seventeenth century Christmas song.
- RECITATION, - - Seeing things, - - - -
 LOUIS JENSEN.
- RECITATION, - When Daddy lights the tree, - - -
 RACHEL ASKENAS.
- CHORUS, - - Tyrolian folk-song—Silent night, - - -
- RECITATION, - - - Tom's plan, - - - -
 ANTHONY E. LUPPINO.
- PIANO, - - - - The tulip, - - - - *Lichner*
 GEORGE D. KRAUER.
- RECITATION, - - - The North Pole, - - - -
 CORNELIUS SPOERRY.
- ORGAN, - - - Christmas pastoral, - - - - *Merkel*
 JOHN VAN DYCK.
- RECITATION, - - The twins' complaint, - - -
 OLIVE M. VAN ETTEN.
- PIANO, - - - Romance in D flat, - - - - *Zitterbart*
 MAX ALEXANDER.
- RECITATION, - - Just before Christmas, - - -
 ELMER R. COHEN.
- CAROL-ANTHEM, Christians! Greet the happy morn, - *Macfarlane*
 CHORUS CLASS.
- PIANO, - - Gondolier, from A day in Venice, - - - *Nevin*
 HARRY SABEL.
- ANTHEM, - - - Sing, O heavens, - - - - *Simper*
 CHORUS CLASS.
 Organ accompaniment,
 ROBERT MARKS.

Anniversary Exercises, March 13, 1913.

ORGAN, - - - Fugue in G minor, - - - - *Bach*
EDGAR F. KEARNEY.

CHORUS, - - - Voices of the night, - - - *Rubinstein*
adapted from "Melody in F" by Michael Watson.

PIANO, - - - "Opening of children's party,"
from "Scenes of childhood," Op. 81, No. 4, - *Kullak*
RACHEL ASKENAS.

PHYSICAL TRAINING,
CLASS OF SMALL BOYS.

ELEMENTARY SINGING CLASS,

- (a) The brooklet, - - - *Words by Jessie L. Gaynor*
Music by Alice C. D. Riley
(b) The bat kite, - - - - - *Anice Terhune*

PIANO, - - - Bagatelle No. 1, Op. 33, - - - *Beethoven*
WINIFRED S. EASTBURN.

CHORUS, - - - Little boy blue, - - - *J. C. Macy*

METHODS AND USES OF WRITING AND READING
NEW YORK POINT.

ORGAN, - - - Coronation march, - - - *Svendsen*
JOHN VAN DYCK.

CHORUS, - - - Good night, good night, beloved, - - - *Pinsuti*

PIANO, - - - Scherzino, Vienna carnival scenes, Op. 26, No. 3, *Schumann*
MILTON WILLIAMS.

DIALOGUE, from "The rivals," - - - - - *Sheridan*
MILTON LOEWENSTEIN AND EDGAR F. KEARNEY.

CHORUS, - - - Alice, where art thou? - - - *Ascher*

PIANO, - - - The fable, Op. 75, No. 2, - - - *Raff*
ADOLPH E. SCHNEIDER.

MEANS AND METHODS IN MATHEMATICS.

CHORUS, - - - The two grenadiers, - - - *Schumann*

Music Recital, April 16, 1913.

MARCH OF THE CLOWNS, - - - - - *Sartorio*

DAVID PITCHERSKY.

PRELUDE IN C, - - - - - *Bach*

HENRY V. MURRAY.

CHORUS, - - - The two grenadiers, - - - *Schumann*

CHILD'S PRAYER, - - - - - *Kullak*

LYDIA HERRMANN.

THE GHOST IN THE CHIMNEY, - - - - - *Kullak*

WILLIAM F. MORGAN.

MARIONETTES, - - - - - *Rohde*

AARON I. ROACH.

BARCAROLLE, - - - - - *Burgmüller*

EDNA M. MOSES.

PATRIOTIC SONG, - - - - - *Grieg*

ROBERT C. LUNDBERG.

SPRING SONG, - - - - - *Liebling*

ALICE JOHNSON.

ALLEGRO FROM SONATA, Op. 2, No. 1, - - - *Beethoven*

HARRY SABEL.

TO A WATER LILY, - - - - - *MacDowell*

MILTON LOEWENSTEIN.

CHORUS, - - - Good night, beloved! - - - *Pinsuti*

DAILY SCHEDULE.

MORNING PERIODS.

8-8.10	PRAYERS.	LITERARY DEPARTMENT.		MUSIC DEPARTMENT.		MANUAL TRAINING.
8.10-8.40	Reading, Grades 1, 2, 3, 4, 5, 6.	Arithmetic, Grades 7, 8.	Algebra.	Piano.	Organ.	Tuning.
8.40-9.10	Spelling, Grades 1, 2, 3, 4, 5, 6.			Piano.	Organ.	Tuning.
9.10-9.50	Language, Grades 1, 2, 3, 4.	Elementary English. English, 1st year. " 4th year.	Latin, 2d year.	Piano.	Organ	Tuning.
9.50-10	RECESS.					
10-10.40	Arithmetic, Grades 1, 2, 3, 4.	English, 3d year.	History of Great Britain and Ireland.	Piano.	Organ.	Tuning
10.40-11.20	Nature study.			Piano.	Music history. Intermediate harmony. Harmony and counterpoint. Tuning. Junior harmony. Senior harmony.	Caning. Raffia. *
11.20-11.30	RECESS.					
11.30-12.15	DINNER HOUR.			Piano.	Chorus class.	Tuning. Caning. *
12.15-1.15						

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

LITERARY DEPARTMENT.				MUSIC.	MANUAL TRAINING. PHYSICAL CULTURE.
1.15-2	Geography, Grade 4.	Geometry.	German, 2d year.	Point music notation. Piano. Harmonic notation. Tuning. Organ.	Caning. Domestic Science. *
2-2.45	U. S. History, Grade 3.	English, 2d year. Latin, 3d year.	German, 3d year.	Piano. Organ. Tuning.	Caning. Mattress work. Domestic science. Cord work. Physical culture. *
2.45-3	RECESS.				
3-3.30	U. S. History, Grades 1, 2.	Geography, Grade 1.	French, 2d year. Latin, 1st year.	Piano. Organ. Tuning.	Caning. Mattress work. Physical culture. *
3.30-4	Slate writing.	Geography, Grade 3.		Piano. Organ. Tuning.	Caning. Mattress work. Physical culture. *
4-4.30	Geography, Grade 1.	Typewriting.		Piano. Organ. Tuning.	Caning. Physical culture. *
4.30-5				Piano. Organ. Tuning.	Caning. Physical culture. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.
 Class in physical culture for older girls, three evenings each week.
 Physical culture class from 5-5.30 every day.
 Harmony, counterpoint, organ and piano practice every evening until 8.30.

LIST OF PUPILS.

ALEXANDER, MAX
 ALOI, LUCIO
 APPELLO, JOSEPH
 BAUER, ADOLPH K.
 BRANCH, NATHANIEL
 BRAND, WILLIAM J.
 BREEMAN, CORNELIUS
 BROWN, CHARLES J.
 CAMPBELL, EDWARD K.
 COHEN, ELMER R.
 DENK, LOUIS
 DERFUS, ALBERT
 DIAMOND, SAMUEL
 DOBLER, HERMAN
 DONNELLY, EDWARD M.
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 ENDREZ, JOHN
 FOURNIER, WILLIAM A.
 FREUDENREICH, CHARLES J.
 GALOS, GEORGE
 GIBBONS, JAMES J.
 GOLDBERG, JULIUS
 GRANTZOW, ANDREW J.
 GURRIELL, CLARENCE
 HARRY, ORLANDO J.
 HART, ARTHUR
 HEIDELBURGER, LEO
 HOLST, HAROLD
 ILER, GEORGE C.
 JENSEN, LOUIS
 JOHANNIS, ADOLPH
 JOHNSON, JOHN
 KEARNEY, EDGAR F.
 KOEPPE, JAMES
 KRAUER, GEORGE D.
 KREINHOP, ALBERT
 LEWIS, WILFORD

LOEWENSTEIN, MILTON
 LUNDBERG, ROBERT C.
 LUPPINO, ANTHONY E.
 MAHLER, SIMON
 MARESCA, LOUIS
 MARKS, ROBERT
 MASSA, AUGUSTINE
 McVITTY, JAMES
 MEALEY, EDWARD J.
 MESLAR, STANLEY E.
 MEYER, DOUGLAS A.
 MITCHELL, JOHN F.
 MOREL, PAUL
 MORGAN, WILLIAM F.
 MURRAY, HENRY V.
 NOSTA, ALFONSO
 PECORE, ROBERT
 PILATA, MICHAEL
 PITCHERSKY, DAVID
 PRINCE, FRANK
 REILLY, EDWARD J.
 RICE, CARL G.
 RITTER, RODERICK L.
 ROACH, AARON I.
 SABEL, HARRY
 SCHNEIDER, ADOLPH E.
 SMITH, ERNEST R.
 SPOERRY, CORNELIUS
 SWEZEY, CHESTER H.
 TAFERNER, THEODORE A.
 THIELEMANN, CHARLES
 TRASI, DOMINICK
 VAN DYCK, JOHN
 WIGEL, WILLIAM F.
 WILLIAMS, MILTON
 WINTER, ROBERT
 WISOKIR, FRANK

ABRAMS, ANNIE M.
ASKENAS, RACHAEL
BALDWIN, VASHTI
BIASI, MARY J. DI
BLAUSTEIN, FRIEDA A.
CURTIS, FLORENCE M.
EADIE, MARGARETTA
EASTBURN, WINIFRED S.
EDWARDS, CHRISTINA
FEINSTEIN, MARY
FENDRICH, BELLA M.
FLINT, MILDRED
HERRMANN, LYDIA
JESSEN, EMILY A.
JOHNSON, ALICE
KELLY, HANNORA

KINGSLAND, EMMA
LANSING, GENEVIEVE M.
MANEE, MAY
MOSES, EDNA M.
OLIVER, SADIE
PAVIA, ANNIE
PENNELLS, SADIE
SCHAFFER, HELEN
SENOS, IRENE
SHEA, MARY
SIEVERT, FRANCES E.
VACIRELLO, TERESA
VAN ETTEN, OLIVE M.
WAGNER, ANNA
WALSH, MARION G.
WARSCHAUER, ANNIE F.

SEVENTY-NINTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND

For the Year Ending September 30, 1914.

Lux Oritur :

"And I will bring the blind by a way that they knew not ; I will lead them in paths that they have not known ; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK :

THE BRADSTREET PRESS, 148 LAFAYETTE STREET.

1915.

MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND,

IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....1831-1845	Titus, Peter S.....1836
Averill, Herman .....1831-1832	Allen, George F..... } 1836-1839
Bolton, Curtis .....1831-1835	} 1841-1862
Donaldson, James .....1831-1832	Trulock, Joseph .....1836-1840
Bogert, Henry K.....1831-1832	Mandeville, William.....1836-1837
Remsen, Henry.....1831-1832	Chandler, Adoniram.....1836
Stuyvesant, John R .....1831-1840	Cushman, D. Alonzo .....1837-1843
Price, Thompson.....1831-1840	Blakeman, Wm. N., M.D. { 1837-1839
Ketchum, Morris .....1831-1837	} 1841
Miller, Sylvanus .....1831-1832	Wood, Isaac, M.D .....1837-1859
Crosby, William B.....1831-1833	Hart, Joseph C.....1837-1840
Lee, Gideon.....1831-1836	Holmes, Curtis .....1837-1838
Ketchum, Hiram.....1831-1838	Roome, Edward .....1837-1845
Wood, Samuel.....1831-1836	Seton, Samuel W .....1837
Jenkins, Thomas W.....1831-1836	Gracie, Robert.....1838-1861
Thomas, Henry.....1831-1834	Demilt, Samuel.....1838
Nevins, Rufus L .....1831-1832	Hart, James H.....1839
Beers, Joseph D.....1831-1832	Murray, Robert J .....1839-1858
Mott, Samuel F.....1831	Schermerhorn, Peter Augustus.1839-1845
Patterson, Matthew C .....1831-1833	Tallmadge, Henry F.....1839-1841
Russ, John D., M.D .....1833-1834	Thompson, Martin E.....1839
Dwight, Theodore .....1833-1837	Moore, Clement C .....1840-1850
Brown, Silas.....1833-1859	Olyphant, D. W. C.....1840
Hagg, John P.....1833	Averill, Augustine .....1840
Spring, George .....1833-1835	Beers, Cyrenius.....1841-1853
Walker, John W.....1833-1839	Suydam, Lambert .....1841-1842
Miller, Franklin .....1833-1835	Holmes, Silas .....1841-1842
Steel, Jonathan D.....1833	Case, Robert L.....1841-1861
Allen, Moses .....1834	Crosby, John P.....1841-1859
Lyons, Stephen.....1834-1836	Collins, Stacey B.....1841
Dissosway, Gabriel P.....1834-1836	Schermerhorn, E. H.....1841-1842
Phelps, Anson G.....1834-1855	Marsh, James.....1842-1852
Crosby, William H.....1835	Murray, Hamilton.....1842-1847
Hoyt, Charles .....1835-1839	Walsh, A. R.....1842-1850
Oakley, Charles.....1835	Wood, John .....1842-1850
	Jones, Edward.....1843-1850

- Whittemore, William T.....1843-1845
 Smith, Floyd1844-1848
 Dean, Nicholas1844-1848
 Jones, William P.....1846-1849
 Thurston, William R.....1846-1851
 Sheldon, Henry.....1846-1854
 King, John A.....1848-1854
 Schell, Augustus.....1849-1883
 Day, Mahlon1849-1854
 Adams, George F..... { 1850-1859
 1865
 Adams, John G1851-1858
 Ogden, Gouverneur M.....1851-1857
 Cobb, James N1851-1858
 Beadle, Edward L.....1851-1862
 Wood, Edward1852-1861
 Ogden, John D., M.D.....1853-1855
 Craven, Alfred W.....1854-1861
 Olyphant, G. T.....1855-1857
 Abbatt, William M.....1855-1857
 Noyes, William Curtis.....1855-1859
 Dumont, William1856-1862
 Warren, James1856-1859
 Cammann, George P., M.D..1858
 Rutherford, Lewis M.....1858-1861
 Van Rensselaer, Henry.....1858-1860
 Hone, Robert S.....1859-1891
 Tomes, Francis1859-1860
 Norton, Charles B1859-1861
 Church, William H., M.D...1859-1864
 Hutchins, Waldo.....1860-1867
 Tuckerman, Charles K.....1860-1867
 Kennedy, James Lenox.....1860-1864
 Travers, William R1860
 Tompkins, Daniel H1860-1874
 Aspinwall, J. Lloyd1860-1861
 Suydam, D. Lydig1861-1884
 Daly, Charles P.....1861
 Hosack, Nathaniel P1862-1876
 Grafton, Joseph.....1862-1872
 Myers, T. Bailey.....1862-1887
 Edgar, Newbold..... { 1862-1864
 1868
 Donnelly, Edward C.....1862-1864
 Lord, James Cooper1862-1864
 Schermerhorn, Alfred { 1862-1865
 1867-1868
 Irving, John Treat1863-1896
 Brown, John Crosby1862-1864
 Van Rensselaer, Alex { 1862-1865
 1867-1877
 Potter, Clarkson N1863-1866
 McLean, James M1863-1890
 Clift, Smith.....1865-1893
 Hoffman, Charles B.....1865-1868
 Emmet, Thos. Addis, M.D...1865-1866
 Whitewright, William1866-1898
 Schermerhorn, Wm. C.....1866-1901
 De Rahm, Charles1866-1890
 Hilton, Henry1866
 Burrill, John E1866-1867
 Stout, Francis A.....1867-1892
 Butterfield, Daniel1868
 Hoffman, William B.....1868-1879
 Gerard, James W1869-1873
 Rhoades, J. Harsen.....1869-1872
 Schermerhorn, F. Augs.....1870-1910
 Marié, Peter.....1870-1903
 Rhinelander, Frederick W...1874-1904
 Sheldon, Frederick.....1874-1906
 Robbins, Chandler1875-1904
 Strong, Charles E.....1875-1887
 Schuyler, Philip.....1878-1898
 Prime, Temple.....1878-1887
 Kane, John I.....1881-1913
 King, Edward.....1884-1893
 Schell, Edward1885-1893
 Bronson, Frederick1888-1900
 Kingsland, Ambrose C.....1889-1890
 Robbins, George A.....1889-1895
 Kissel, Gustav E.....1891-1911
 Bowers, John M.....1891-1906
 Peabody, George L., M.D....1891-1912
 Marshall, Charles H.....1892-1912
 Smith, Gouverneur M., M.D..1893-1898
 Davis, Howland1894-
 Duer, William A.....1894-1905
 Hamilton, William G.....1894-1905
 Appleton, William W.....1896-
 Tappen, Frederick D.....1897-1901
 Armstrong, D. Maitland.....1898-1911
 Wheelock, George G., M.D..1898-1907
 Fairchild, Charles S.....1898-1906
 Soley, James Russell.....1900-1911
 Winthrop, Egerton L., Jr....1901-1911
 Wickersham, George W.....1902-1909
 Foster, Frederic De Peyster..1903-
 Rhinelander, Thomas N1905-

McIlvaine, Tompkins	1905-1911	Glyn, William E.....	1911-
Godkin, Lawrence.....	1905-1909	Partridge, Edward S., M.D ..	1911-
Derby, Richard H., M.D....	1906-1907	Dix, John A.....	1911-
Borland, J. Nelson.....	1907-	Tuckerman, Paul	1912-
Montant, August P.....	1907-1909	Nash, William A.....	1912-
Rhoades, J. Harsen, 2d	1907-	Croswell, James G.....	1912-
Tucker, Samuel Auchmuty...	1907-	Hancy, Edward J.....	1912-
Hone, Robert G.....	1908-	Aspinwall, J. Lawrence.....	1913-
Knapp, Arnold, M.D.....	1909-1913	Turnbull, William.....	1913-
Blagden, Linzee	1910-	Murray, J. Archibald.....	1914-
De Gersdorff, Carl A	1910-		

MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Dean, Nicholas.....	1844-1848
Ackerly, Samuel, M.D.....	1831-1845	De Gersdorff, Carl A.....	1910-1914
Adams, John G., M.D.....	1851-1858	Demilt, Samuel.....	1838
Allen, George F.....	{ 1836-1839 1841-1862	De Rahm, Charles.....	1866-1890
Allen, Moses.....	1834	Derby, Richard H., M.D....	1906-1907
Appleton, William W.....	1896-1914	Dissosway, Gabriel P.....	1834-1836
Armstrong, D. Maitland....	1898-1911	Dix, John A.....	1911-1914
Aspinwall, J. Lawrence.....	1913-1914	Donaldson, James.....	1831-1832
Aspinwall, J. Lloyd.....	1860-1861	Donnelly, Edward C.....	1862-1864
Averill, Augustine.....	1840	Duer, William A.....	1894-1905
Averill, Herman.....	1831-1832	Dumont, William.....	1856-1862
Beadle, Edward L.....	1851-1862	Dwight, Theodore.....	1833-1837
Beers, Cyrenius.....	1841-1853	Edgar, Newbold.....	{ 1862-1864 1868
Beers, Joseph D.....	1831-1832	Emmet, Thos. Addis, M.D...	1865-1866
Blagden, Linzee.....	1910-1914	Fairchild, Charles S.....	1898-1906
Blakeman, Wm. N., M.D. {	1837-1839 1841	Foster, Frederic De Peyster..	1903-1914
Bogert, Henry K.....	1831-1832	Gerard, James W.....	1869-1873
Bolton, Curtis.....	1831-1835	Glyn, William E.....	1911-1914
Borland, J. Nelson.....	1907-1914	Godkin, Lawrence.....	1905-1909
Bowers, John M.....	1891-1906	Gracie, Robert.....	1838-1861
Bronson, Frederick.....	1888-1900	Grafton, Joseph.....	1862-1872
Brown, John Crosby.....	1862-1864	Hagg, John P.....	1833
Brown, Silas.....	1833-1859	Hamilton, William G.....	1894-1905
Burrill, John E.....	1866-1867	Hancy, Edward J.....	1912-1914
Butterfield, Daniel.....	1868	Hart, James H.....	1839
Cammann, George P., M.D..	1858	Hart, Joseph C.....	1837-1840
Case, Robert L.....	1841-1861	Hilton, Henry.....	1866
Chandler, Adoniram.....	1836	Hoffman, Charles B.....	1865-1868
Church, William H., M.D...	1859-1864	Hoffman, William B.....	1868-1879
Clift, Smith.....	1865-1893	Holmes, Curtis.....	1837-1838
Cobb, James N.....	1851-1858	Holmes, Silas.....	1841-1842
Collins, Stacey B.....	1841	Hone, Robert G.....	1908-1914
Craven, Alfred W.....	1854-1861	Hone, Robert S.....	1859-1891
Crosby, John P.....	1841-1859	Hosack, Nathaniel P.....	1862-1876
Crosby, William B.....	1831-1833	Hoyt, Charles.....	1835-1839
Crosby, William H.....	1835	Hutchins, Waldo.....	1860-1867
Croswell, James G.....	1912-1914	Irving, John Treat.....	1863-1896
Cushman, D. Alonzo.....	1837-1843	Jenkins, Thomas W.....	1831-1836
Daly, Charles P.....	1861	Jones, Edward.....	1843-1850
Davis, Howland.....	1894-1914	Jones, George F.....	{ 1850-1859 1865
Day, Mahlon.....	1849-1854	Jones, William P.....	1846-1849

- Kane, John I.....1881-1913
 Kennedy, James Lenox.....1860-1864
 Ketchum, Hiram.....1831-1838
 Ketchum, Morris1831-1837
 King, Edward1884-1893
 King, John A.....1848-1854
 Kingsland, Ambrose C.....1889-1890
 Kissel, Gustav E.....1891-1911
 Knapp, Arnold, M.D.....1909-1913
 Lee, Gideon.....1831-1836
 Lord, James Cooper.....1862-1864
 Lyons, Stephen.....1834-1836
 Mandeville, William.....1836-1837
 Marié, Peter.....1870-1903
 Marsh, James.....1842-1852
 Marshall, Charles H.....1892-1912
 McIlvaine, Tompkins.....1905-1911
 McLean, James M.....1863-1890
 Miller, Franklin1833-1835
 Miller, Sylvanus1831-1832
 Montant, August P.....1907-1909
 Moore, Clement C.....1840-1850
 Mott, Samuel F.....1831
 Murray, Hamilton1842-1847
 Murray, J. Archibald.....1914
 Murray, Robert J.....1839-1858
 Myers, T. Bailey.....1862-1887
 Nash, William A.....1912-1914
 Nevins, Rufus L.....1831-1832
 Norton, Charles B.....1859-1861
 Noyes, William Curtis.....1855-1859
 Oakley, Charles.....1835
 Ogden, Gouverneur M.....1851-1857
 Ogden, John D., M.D.....1853-1855
 Olyphant, D. W. C.....1840
 Olyphant, G. T.....1855-1857
 Partridge, Edward S., M.D..1911-1914
 Patterson, Matthew C.....1831-1833
 Peabody, George L., M.D...1891-1912
 Phelps, Anson G.....1834-1855
 Potter, Clarkson N.....1863-1866
 Price, Thompson.....1831-1840
 Prime, Temple.....1878-1887
 Remsen, Henry.....1831-1832
 Rhinelander, Frederick W....1874-1904
 Rhinelander, Thomas N.....1905-1914
 Rhoades, J. Harsen.....1869-1872
 Rhoades, J. Harsen, 2d.....1907-1914
 Robbins, Chandler.....1875-1904
 Robbins, George A.....1889-1895
 Roome, Edward1837-1845
 Russ, John D., M.D1833-1834
 Rutherford, Lewis M.....1858-1861
 Schell, Augustus.....1849-1883
 Schell, Edward1885-1893
 Schermerhorn, Alfred.... { 1862-1865
 { 1867-1889
 Schermerhorn, E. H1841-1842
 Schermerhorn, F. Augs.....1870-1910
 Schermerhorn, Peter Augs...1839-1845
 Schermerhorn, William C....1866-1901
 Schuyler, Philip.....1878-1898
 Seton, Samuel W.....1837
 Sheldon, Frederick.....1874-1906
 Sheldon, Henry.....1846-1854
 Smith, Floyd.....1844-1848
 Smith, Gouverneur M., M.D..1893-1898
 Soley, James Russell.....1900-1911
 Spring, George1833-1835
 Steel, Jonathan D.....1833
 Stout, Francis A.....1867-1892
 Strong, Charles E.....1875-1887
 Stuyvesant, John R.....1831-1840
 Suydam, D. Lydig1861-1884
 Suydam, Lambert.....1841-1842
 Tallmadge, Henry F1839-1841
 Tappen, Frederick D.....1897-1901
 Thomas, Henry.....1831-1834
 Thompson, Martin E.....1839
 Thurston, William R.....1846-1851
 Titus, Peter S.....1836
 Tomes, Francis.....1859-1860
 Tompkins, Daniel H.....1860-1874
 Travers, William R.....1860
 Trulock, Joseph.....1836-1840
 Tucker, Samuel Auchmuty...1907-1914
 Tuckerman, Charles K.....1860-1867
 Tuckerman, Paul1912-1914
 Turnbull, William.....1913-1914
 Van Rensselaer, Alex.... { 1862-1865
 { 1867-1877
 Van Rensselaer, Henry.....1858-1860
 Walker, John W.....1833-1839
 Walsh, A. R.....1842-1850
 Warren, James.....1856-1859
 Wheelock, George G., M.D..1898-1907
 Whitewright, William.....1866-1898
 Whittemore, William T.....1843-1845
 Wickersham, George W.....1902-1909
 Winthrop, Egerton L., Jr....1901-1911
 Wood, Edward.....1852-1861
 Wood, Isaac, M.D.....1837-1859
 Wood, John.....1842-1850
 Wood, Samuel.....1831-1836

OFFICERS OF THE INSTITUTE

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	McLean, James M.....	1888-1890
Phelps, Anson G.....	1843-1853	Irving, John Treat.....	1891-1895
Wood, Isaac, M.D.....	1854-1859	Schermerhorn, William C....	1896-1901
Allen, George F.....	1860-1862	Schermerhorn, F. Augs	1901-1909
Schell, Augustus.....	1863-1883	Davis, Howland	1909-
Hone, Robert S.....	1884-1887		

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	McLean, James M.....	1885-1887
Brown, Silas.....	1833-1835	Clift, Smith.....	1888-1893
Titus, Peter S.....	1836	Schermerhorn, William C....	1894-1895
Phelps, Anson G.....	1837-1842	Marié, Peter.....	1896-1903
Wood, Isaac, M.D.....	1843-1853	Rhineland, F. W.....	1903-1904
Gracie, Robert.....	1855-1860	Sheldon, Frederick.....	1905-1906
Beadle, Edward L.....	1861-1862	Peabody, George L., M.D ...	1907-1912
Hone, Robert S.....	1863-1883	Kane, John I.....	1913
Suydam, D. Lydig.....	1884	Appleton, W. W.....	1913-

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1909
Kennedy, James Lenox.....	1863-1864	Foster, Frederic De Peyster..	1909-

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Brown, John Crosby.....	1863
Russ, John D., M.D.....	1833-1834	Myers, T. Bailey.....	1864-1883
Crosby, William H.....	1835	Schermerhorn, F. Augs.....	1884-1901
Allen, George F.....	{ 1836-1839	Marshall, Charles H	1901-1911
	{ 1841-1859	Blagden, Linzee	1911-
Hone, Robert S.....	1860-1862		

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1913
Crosby, John P.....	1854-1859	Hone, Robert G	1914-

PRINCIPALS OF THE INSTITUTE

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.



Russ, John D., M.D.....1832-1834	Rankin, Robert G.....1861-1863
Office unfilled.....1835 and part of 1836	Wait, William B., 1863 to March 1, 1905.
Jones, Silas.....1836-1840	Emeritus Principal from March 1, 1905.
Vroom, Peter D., M.D.....1841-1842	Tewksbury, Everett B., from March 1,
Boggs, William.....1843-1845	1905, to September 1, 1914.
Chamberlain, James F.....1846-1852	Van Cleve, Edward M., from Septem-
Cooper, T. Golden.....1853-1860	ber 1, 1914.

BOARD OF MANAGERS.

1914.

	<i>Terms of continuous service</i>
HOWLAND DAVIS	Since 1894
WILLIAM W. APPLETON	" 1896
FREDERIC DE PEYSTER FOSTER	" 1902
THOMAS N. RHINELANDER	" 1905
J. NELSON BORLAND	" 1907
J. HARSEN RHOADES, 2d	" 1907
SAMUEL AUCHMUTY TUCKER	" 1907
ROBERT G. HONE	" 1908
LINZEE BLAGDEN	" 1910
CARL A. DE GERSDORFF	" 1910
WILLIAM E. GLYN	" 1911
EDWARD L. PARTRIDGE, M.D.	" 1911
JOHN A. DIX	" 1911
PAUL TUCKERMAN	" 1912
WILLIAM A. NASH	" 1912
EDWARD J. HANCY	" 1912
JAMES G. CROSWELL	Since Dec. 4, 1912
WILLIAM TURNBULL	" Jan. 2, 1913
J. LAWRENCE ASPINWALL	" April 2, 1913
J. ARCHIBALD MURRAY	" Jan. 7, 1914

OFFICERS OF THE BOARD.

HOWLAND DAVIS	. . . . .	<i>President</i>
WILLIAM W. APPLETON	. . . . .	<i>Vice-President</i>
LINZEE BLAGDEN	. . . . .	<i>Recording Secretary</i>
ROBERT G. HONE	. . . . .	<i>Corresponding Secretary</i>
FREDERIC DE PEYSTER FOSTER	. . . . .	<i>Treasurer</i>

STANDING COMMITTEES.

Committee on Finance.

THOMAS N. RHINELANDER	J. NELSON BORLAND
J. HARSEN RHOADES	

Committee on Supplies, Repairs and Improvements.

J. NELSON BORLAND	ROBERT G. HONE
WILLIAM TURNBULL	LINZEE BLAGDEN
J. LAWRENCE ASPINWALL	

Committee on Education.

SAMUEL AUCHMUTY TUCKER	
JAMES G. CROSWELL	WILLIAM W. APPLETON
EDWARD L. PARTRIDGE, M.D.	

Committee on Manual Training.

WILLIAM E. GLYN	J. A. MURRAY
JOHN A. DIX	PAUL TUCKERMAN

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACULTY.

WILLIAM B. WAIT	.	.	-	<i>Emeritus Principal</i>
EVERETT B. TEWKSBURY	.	.	.	<i>Principal to September 1</i>
EDWARD M. VAN CLEVE	.	.	.	<i>Principal from September 1</i>

Literary Department.

MARY B. SCHOONMAKER	HELEN DEERING
HARRIET M. GLOVER	MAY H. WILEY
EMMA A. BAILLY	WALTER E. WILCOX
MARGUERITE DOMINICK	JOHN E. STELLWAGON

Music Department.

GERTRUDE L. MARTIN	PAULINE FARRINGTON
MABEL M. GOULD	CAROL RIX
F. HENRY TSCHUDI	

Tuning.

ROBERT J. HARVEY

Manual Training and Home Science.

MARY B. SCHOONMAKER	RUDOLPH MUSSEHL
MARGUERITE DOMINICK	DANIEL MCCLINTOCK
MARGARET S. DAVIS	

Physical Training.

MARION W. LYNCH	T. N. METCALF
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DWIGHT L. HUBBARD, M.D.	<i>Attending Physician</i>
HELEN C. BABCOCK	<i>Matron</i>

Seventy-Ninth Annual Report.

*To the Honorable the Legislature
of the State of New York:*

The Managers of The New York Institute for the Education of the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the fiscal year ending September 30, 1914.

The following is a summary of the receipts and disbursements for the year:

CURRENT ACCOUNT.

Balance September 30, 1913.....	\$6,995.52	
Current receipts	105,137.09	
	<u> </u>	\$112,132.61
Current expenditures	\$109,282.86	
Cash balance September 30, 1914	2,849.75	
	<u> </u>	\$112,132.61

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1913.....	\$4,272.33	
Interest, funds on deposit.....	55.34	
Debenture Bond	42.00	
Legacy	1,000.00	
Borrowed from Library fund	32,670.05	
From certificates of deposit.....	44,924.00	
	<u> </u>	\$82,963.72

Payments—

Transferred to current fund for taxes	\$31,473.25	
Transferred to current account for current expense and insurance.....	33,280.00	
Real estate	10,155.00	
Legal expense.....	2,518.78	
Transferred for summer appropriations	4,000.00	
Balance September 30, 1914.....	1,536.69	
	<u> </u>	\$82,963.72

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1913.....	\$1,437.40	
Interest	41.99	
	<u> </u>	\$1,479.39

Payments—

Balance September 30, 1914.....		\$1,479.39
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LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1913.....	\$38,142.04	
Miller mortgages	79,650.00	
	<u> </u>	\$117,792 04

Receipts—

Interest received	\$4,268.81	
Donations	35.00	
	<u> </u>	4,303.81
		<u> </u>
		\$122,095.85

Payments—

Music and instruction.....	\$5,182.13	
Loaned to Investment fund.....	32,670.05	
Balance, cash September 30, 1914.....	4,593.67	
Miller mortgages.....	79,650.00	
	<u> </u>	\$122,095.85

PRINCIPAL FUND.

Receipts—

Balance September 30, 1913	\$1,501.15	
Interest	37.50	
	<u> </u>	\$1,538.65

Payments—

Balance September 30, 1914.....		\$1,538.65
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From time to time, beginning in eighteen hundred and thirty-six, the Institution has been in receipt of legacies and donations, which the Managers have set apart in the Legacy Fund.

The following is a list of the gifts so received, with the names of the givers:

Miles R. Burke.....	\$2,000.00	Mrs. Steers	\$34.66
Jane Van Cortland.....	300.00	Thomas Garner.....	1,410.00
Isaac Bullard.....	101.66	Elizabeth Magee.....	534.00
Elizabeth Bayley.....	100.00	Chauncey and Henry Rose..	5,000.00
John Jacob Astor.....	5,000.00	John J. Phelps	2,350.00
William Bean.....	500.00	Rebecca Elting.....	100.00
Peter G. Stuyvesant.....	3,000.00	Gerard Martins.....	500.00
John Horsburgh.....	5,000.00	Regina Horstein.....	250.00
Elizabeth Demilt.....	5,000.00	John Alstyne.....	10,320.44
Sarah Demilt.....	2,000.00	Elizabeth and Sarah Wooley.	5,984.83
C. D. Betts.....	40.00	Benjamin Nathan.....	1,000.00
Sarah Penny	500.00	Thomas M. Taylor.....	6,151.94
Sarah Bunce.....	500.00	Simeon Abrahams.....	5,052 70
Elizabeth Idley.....	196.00	James Peter Van Horn.....	20,000.00
Samuel S. Howland.....	1,000.00	Caleb Swan	500.00
William Howe.....	2,985.14	Mrs. A. E. Schermerhorn ..	10,000.00
Margaret Fritz.....	100.00	Henry H. Munsell.....	3,396.32
James McBride.....	500.00	Thomas C. Chardevoyne....	5,000.00
Charles E. Cornell.....	521.96	William Dennistoun.....	11,892.77
Charles E. Deming.....	50.00	William B. Astor	5,000.00
Mrs. De Witt Clinton.....	200.00	Benjamin F. Wheelwright..	1,000.00
W. Brown	465.00	George T. Hewlett, executor.	500.00
Elizabeth Gelston.....	1,000.00	J. L. (of Liverpool, England)	25.00
Robert J. Murray.....	500.00	Ephraim Holbrook.....	39,458.16
Seth Grosvenor.....	10,000.00	Mrs. Emma B. Corning....	5,000.00
Elijah Withington.....	100.00	Eliza Mott	1,475.54
Benjamin F. Butler.....	512.49	Maria M. Hobby	2,509.82
Frissel Fund.....	2,000.00	Daniel Marley.....	1,749.30
Simeon V. Sickles.....	6,561.87	Henry E. Robinson.....	6,000.00
Anson G. Phelps.....	5,675.68	Henry Schade	20.00
Thomas Reilly.....	2,254.84	Caroline Goff.....	4,161.59
Elizabeth Van Tuyle.....	100.00	Catherine P. Johnston.....	530.00
Thomas Eggleston.....	2,000.00	Mrs. Emma Strecker.....	12,221.66
Sarah A. Riley.....	100.00	Eli Robbins.....	5,000.00
William E. Saunders	725.84	Margaret Burr.....	11,011.11
Thomas Eddy	1,027.50	Mary Burr	10,611.11
Robert C. Goodhue.....	1,000.00	Samuel Willetts.....	5,045.00
Jonathan C. Bartlett	190.00	Roosevelt & Sons.....	45.00
Stephen V. Albro.....	428.57	Augustus Schell	5,000.00
John Penfold.....	470.00	James Kelly.....	5,000.00
Madam Jumel.....	5,000.00	George Merrill	40.00

William B. and Leonora S. Bolles	\$2,949.11	William C. Schermerhorn...	\$10,000.00
Edward B. Underhill.....	500.00	Mary J. Walker.....	24,193.76
Harriet Gross	1,000.00	Sarah Schermerhorn Estate.	5,137.50
Mary Hopeton Drake.....	2,340.00	Mary J. Walker Estate.....	1,222.32
George Dockstader	325.00	F. Augs. Schermerhorn (for	
Mary Rogers.....	1,000.00	building fund).....	10,000.00
Polly Dean.....	500.00	Mrs. Theodore B. Myers ...	5,000.00
John Delaplaine	302.99	Peter Marié's Estate.....	3,145.47
Abby A. Coates Winsor	1,000.00	Eli Specht	2,816.17
Harriet Flint.....	1,776.74	Catherine Talman.....	4,996.60
Maria C. Robbins.....	10,000.00	Annie Stewart Miller.....	116,401.93
Cash (sundry donations)....	133.18	F. Augs. Schermerhorn (for	
Julia A. Delaplaine.....	38,842.25	pipe organ)	5,840.00
Mary E. Brandish.....	89.40	Amelia B. Lazarus	10,000.00
Thomas W. Strong.....	1,893.00	Ida M. Chapman.....	200.00
Maria Moffett.....	13,608.21	Cash (W. B. W.)	600.00
Maria Moffett, other stocks..	2,800.00	Edith Smith.....	175.00
John Vanderbilt.....	25.00	Mrs. J. J. Astor	20.00
William Clymer.....	2,000.00	E. E. West	60.00
Julia L. Peyton.....	1,000.00	Mrs. Geo. G. Wheelock....	10.00
Amos R. Eno.....	5,000.00	Theodore P. Nichols.....	8,000.00
Clarissa L. Crane.....	1,000.00	Emma A. Tillotson	5,000.00
Leopold Boscowitz....	1,000.00	Harry Hastorf.....	25.00
Emeline S. Nichols	5,000.00	William C. Eggleston.....	15,000.00
Margaret Salisbury	100.00	Angelina C. I. Anderson....	5,000.00
Sarah B. Munsell.....	477.56	Greenhut-Siegel Cooper Co..	15.00
Edward L. Beadle.....	4,303.99	Harriet B. Decker	3,000.00
Cecelia J. Loux.....	2,000.00	Mary Anna Wenk.....	100.00
Mrs. E. Douglas Smith.....	215.00	Jeanne Platt.....	1,000.00

At the close of the fiscal year the Legacy Fund was represented by mortgages and by cash on deposit to the amount of \$392,874.40, and by real estate to the amount of \$226,153.28.

The Managers gratefully acknowledge the receipt of the following legacy: one thousand dollars (\$1,000) from Jeanne Platt.

They also acknowledge the following donations, received during the fiscal year ending September 30, 1914: from Mrs. E. Douglas Smith, twenty-five dollars (\$25); from E. E. West, ten dollars (\$10).

Annexed hereto is the annual statement of the Treasurer, which gives the amount and sources of the receipts and the purpose and amount of the disbursements. The report of the Principal, which shows the variety and character of the work

done, the completeness of the facilities, and the thoroughness of the training afforded by this Institution, is also annexed.

The Managers would remind your Honorable Body that the remuneration received by this Institute for the education and support of New York State pupils is very much less than the actual cost, and in view of the increased cost of everything that is necessary to the successful accomplishment of their work, the Managers respectfully ask that the appropriation for the ensuing year be made \$375 per pupil, instead of \$350.

In July, 1914, Mr. Everett B. Tewksbury, who had served the Institute for three years as teacher and nine years as Principal, resigned his office, to take effect upon appointment of his successor.

To fill the vacancy thus created the Board of Managers invited Mr. Edward M. Van Cleve, of Columbus, Ohio, since 1907 the Superintendent of the Ohio State School for the Blind, to become Principal. His acceptance followed, and on September 1, 1914, he entered upon his duties.

Rebuilding upon a more acceptable site than the present one, which has been deferred for sufficient reasons, is now to be pushed forward by the Board of Managers with all expedition.

All of which is respectfully submitted.

(Signed) THE NEW YORK INSTITUTE FOR THE
EDUCATION OF THE BLIND.

HOWLAND DAVIS, *President.*

LINZEE BLAGDEN, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said City, being duly sworn, saith: That he is President of The New York Institute for the Education of the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this 6th
day of January, 1915.

FLOYD PECK,
Notary Public No. 14, N. Y. County.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

TREASURER'S STATEMENT FOR THE YEAR ENDING SEPTEMBER 30, 1914.

RECEIPTS.

1913	Balance	Current fund.....	\$6,995.52	
	"	Investment fund.....	4,272.33	
	"	Library fund.....	38,142.04	
	"	Building fund.....	1,437.40	
	"	Principal fund.....	1,501.15	
	"	Certificates of deposits	300,000.00	
			<hr/>	\$352,348.44

RECEIPTS OF CAPITAL.

Legacies: Jeanne Platt.....	\$1,000.00	
Donations	35.00	
From sale of sod and stone on ball grounds	115.00	
Debenture bond—settlement of.....	42.00	
	<hr/>	1,192.00

RECEIPTS FROM INCOME.

From New York State	\$18,036.94	
" New Jersey.....	5,765.00	
" New York City	997.50	
" New York County	541.64	
" Suffolk County	93.65	
" Queens County.....	100.00	
Rent	90.00	
Supplies sold.....	57.87	
Music and instruction; sale of stereographs, kleidographs, etc.....	307.08	
Manual training	393.66	
Petty account.....	3.05	
Furniture and fixtures; old boiler sold, etc.	26.75	
Interest; funds on deposit; current account.....	111.17	
" " " " all other funds.....	552.88	
" mortgages	6,300.76	
" on certificates of deposit.....	6,094.53	
	<hr/>	39,472.48
		<hr/>
		\$393,012.92

DISBURSEMENTS.

OF CAPITAL.

Legal expense—Mount Hope.....	\$2,518.78	
Mount Hope, grading and improving streets.....	\$2,350.00	
Chas. McDonald, on contract and surveying.....	7,805.00	
	<hr/>	10,155.00
		<hr/>
		\$12,673.78

Brought forward..... \$12,673.78

OUT OF INCOME.

AS TO REAL ESTATE.

Taxes, Mount Hope	\$31,473.25	
Mount Hope, carpenter work and watchmen.....	1,888.93	
	<hr/>	33,362.18

OUT OF INCOME.

EXPENSES OF RUNNING THE INSTITUTE.

Supplies	\$10,472.71	
Salaries and wages.....	40,871.19	
Clothing, dry goods	1,342.85	
Furniture and fixtures.....	2,845.68	
Repairs and improvements.....	7,007.73	
Gas	66.00	
Music and instruction	110.40	
Drugs and medicines.....	80.73	
Manual training	475.95	
Fuel.....	4,028.63	
Electricity.....	1,801.43	
Insurance	1,522.70	
Petty account.....	3,294.68	
Principal's fund.....	800.00	
Library fund—		
Paid to Principal's fund.....	\$4,554.80	
Aluminum	65.04	
Brass	492.91	
Paper.....	69.38	
	<hr/>	5,182.13
		<hr/>
		79,902.81
Balances, September 30, 1914—		
Certificates of deposit.....	\$255,076.00	
Current fund.....	2,849.75	
Investment fund.....	1,536.69	
Library fund	4,593.67	
Building fund.....	1,479.39	
Principal fund	1,538.65	
	<hr/>	267,074.15
		<hr/>
		\$393,012.92

(Signed) FREDERIC DE P. FOSTER,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by

TOWNSEND & DIX,
Accountants and Auditors.

(Signed) THOMAS N. RHINELANDER,
Chairman Finance Committee.

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1914:

Number of pupils September 30, 1913	87
Admitted during the year	15
Whole number instructed.....	102
Reductions	6
Number remaining	96

The school curriculum provides for complete primary and secondary courses, based on the syllabuses of the University of the State of New York, and includes music, manual training and physical training. The daily schedule may be found on pages 28-29.

In the high school, there are now classes in the following subjects:

English, first year.	German, first year.
English, second year.	German, second year.
English, third year.	Latin, second year.
English, fourth year.	Latin, third year.
Algebra.	History of Great Britain and
Commercial arithmetic and	Ireland.
Business law.	

The following is a list of the music subjects and the number of pupils in each:

	<i>Boys.</i>	<i>Girls.</i>	<i>Total.</i>
Piano	49	27	76
Organ	7	..	7
Point music notation	13	6	19
Harmonic notation.....	8	4	12
Junior harmony.....	3	3	6
Sub-senior harmony	10	9	19
Senior harmony.....	5	5	10
Senior harmony and counterpoint.....	5	5	10
Tuning	23	..	23

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	14	Elementary U. S. history and	
Spelling.....	11	civics	7
Writing.....	5	Elementary algebra	1
Arithmetic	4	History of Great Britain and	
Geography.....	7	Ireland	4
Elementary English.....	5	Latin, second year.....	2
English grammar	1	Latin, third year	0
English, third year.....	2	German, second year.....	0
English, fourth year.....	2	German, third year.....	1
Music history and acoustics	1	French, first year.	1
Advanced harmony and counter-			
point.	0		

The record of the Regents examinations for the past year is as follows:

Number of examination days.....	7
Pupils examined	39
Subjects covered.....	19
Answer papers written.....	98
Answer papers claimed	70
Papers allowed by the Regents.....	68

The following table gives the results of the examinations held from 1906 to 1914:

	<i>No. examined.</i>	<i>No. claimed.</i>	<i>No. allowed.</i>	<i>Per cent. claimed of No. examined.</i>	<i>Per cent. allowed of No. examined.</i>	<i>Per cent. allowed of No. claimed.</i>
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41
1909.....	162	149	145	91.97	89.50	97.31
1910.....	185	155	151	83.78	81.62	97.41
1911.....	167	145	136	86.82	81.43	93.79
1912.....	73	68	68	93.15	93.15	100.00
1913.....	75	64	63	85.33	84.00	98.43
1914.....	98	70	68	71.42	69.38	97.14

The following is a list of the pupils present during the year 1913-1914 who have earned Regents certificates:

PRELIMINARY CERTIFICATES.

Milton Bennett,
Louis Denk,
Albert Derfus,
Harold Holst,

Alice Johnson,
Milton Loewenstein,
Robert Marks,
Carl Rice,

Harry Sabel,
Herbert Sichel,
Ernest Smith,
Chester Swezey.

18 COUNT CERTIFICATES.

Milton Bennett, Alice Johnson, Edgar Kearney,
Milton Loewenstein, Robert Marks.

36 COUNT CERTIFICATES.

Robert Marks.

In accordance with custom, there are given at the end of this report specimen programs of the pupils' recitals and public performances, a daily schedule, and the list of names of pupils in attendance in 1913-1914.

EDWARD M. VAN CLEVE,
Principal.

Pupils' Recital, December 10, 1913.

Mr. Tschudi's Pupils.

- MAYBELLS No. 3, - - - - - *Spindler*
FRANK WISOKIR.
- HARVEST TIDE, - - - - - *Lange*
ROBERT PECORE.
- BOY'S MERRY-GO-ROUND, - - - - - *Gade*
ROBERT LUNDBERG.

Miss Farrington's Pupils.

- MELODY, Book 2, No. 4, - - - - - *Ehmant*
AUGUST MASSA.
- SERENATA, Op. 15, No. 1, - - - - - *Moszkowski*
ALICE JOHNSON.
- ROCK-A-BYE SONG, Op. 16, No. 1, - - - - - *Hannah Smith*
ELMER COHEN.

Miss Martin's Pupils.

- THE OWL, - - - - - *Newton Swift*
WILLIAM FOURNIER.
- BOATING SONG, - - - - - *Theodora Dutton*
DAVID PITCHARSKY.
- SONG WITHOUT WORDS, - - - - - *Scharwenka*
ANNA WAGNER.

Miss Kimball's Pupils.

- PETITE TARENTELLE, - - - - - *Heller*
GEORGE KRAUER.
- LITTLE DANCE, - - - - - *Gurlitt*
OLIVE VAN ETTEN.
- THE YOUNG OFFICER, - - - - - *Baumfelder*
EDWARD DONNELLY.

Miss Gould's Pupils.

- PROGRESS, - - - - - *Burgmüller*
ALBERT DERFUS.
- JAPANESE DOLL, - - - - - *Swift*
ANNA WARSCHAUER.
- WALTZ, - - - - - *Grieg*
EMMA KINGSLAND.

Christmas Exercises, December 19, 1913.

- ORGAN, - - - Christmas March, - - - *Merkel*
MILTON BENNETT.
- RECITATION, - The Bad Little Boys, - - -
WILLIAM A. FOURNIER.
- CAROL, - - - All Hail The Day, - - - *Staton*
CHORUS. ROBERT MARKS AT THE ORGAN.
- RECITATION, - - The Sunbeams, - - -
WILLIAM J. BRAND.
- PIANO, - 2d movement from Sonata, Op. 49, No. 2, *Beethoven*
EDNA M. MOSES.
- RECITATION, - God Bless Us, Every One, - - -
SIMON MAHLER.
- CHORUS, - Hark! What Mean Those Holy Voices, - *Bartlett*
EDGAR F. KEARNEY AT THE ORGAN.
- RECITATION, - Christmas Morning, - - -
FRIEDA BLAUSTEIN.
- PIANO, - - - Gipsy Dance, - - - *Dutton*
FRANCES E. SIEVERT.
- RECITATION, - Writing to Santa Claus, - - -
FRANK WISOKIR.
- CHORUS, - Hark, The Christmas Bells Are Ringing, - - *Manny*
JUNIOR SINGING CLASS.
- RECITATION, - - Christmas Gifts, - - -
GEORGE D. KRAUER.
- PIANO, - - - Song Without Words, - - - *Scharwenka*
ANNA WAGNER.
- READING, - Selection from Irving's "Stage Coach," - -
MILTON BENNETT.
- CHORUS, - - - Morning Hymn, - - - *Henschel*
JOHN VAN DYCK AT THE ORGAN.
- RECITATION, - If I Were Santa Claus, - - -
ORLANDO J. HARRY.
- PIANO, - - Barcarolle, Op. 100, No. 22, - - *Burgmüller*
OLIVE M. VAN ETEN.
- RECITATION, - Looking for Santa Claus, - - -
SARAH FRIEDLAND.
- CHORUS, - - Glory to God in the Highest, - - - *Harker*
MR. F. HENRY TSCHUDI AT THE ORGAN.

Organ Recital, February 4, 1914.

TOCCATA ET FUGUE IN D MINOR, - - - - - *Bach*

ADOLPH SCHNEIDER.

THIRD MOVEMENT FROM SONATA, No. 2, - - *Mendelssohn*

ROBERT MARKS.

OFFERTOIRE IN E, - - - - - *Dubois*

LEO HEIDELBERGER.

SWEDISH WEDDING MARCH, - - - - - *Soedermann*

MILTON BENNETT.

ANDANTE, No. 1, IN G, - - - - - *Smart*

MILTON LOEWENSTEIN.

FUGUE IN E FLAT, "ST. ANN'S," - - - - - *Bach*

JOHN VAN DYCK.

MARCHE PONTIFICALE FROM SONATE PONTIFICALE,
Lemmens

EDGAR KEARNEY.

Anniversary Exercises, April 2, 1914.

1. ORGAN, - - Chromatic Fantasie, - - - - *Thiele*
JOHN VAN DYCK.
2. CHORUS, Spring Song, adapted by Ross Hilton, - *Mendelssohn*
3. PIANO, - - Mazurka, Op. 33, No. 4, - - - *Chopin*
HARRY SABEL.
4. METHODS AND USES OF WRITING AND READING
NEW YORK POINT.
5. PHYSICAL TRAINING,
CLASS OF GIRLS.
6. ELEMENTARY SINGING CLASS.
 - (a) Farewell to the Farm, - - - - *Chadwick*
 - (b) The Fairies, - - - - *Gaynor*
 - (c) The Dandelion, - - - - *Chadwick*
 - (d) There was a Little Girl, - - - - *Warren*
7. PIANO, - Anitra's Dance, from Peer Gynt Suite, - - *Grieg*
MAX ALEXANDER.
8. CHORUS.
 - (a) The Night Has a Thousand Eyes, - *Ethelbert Nevin*
 - (b) Legend of the Opal, - - - *Noble A. Hardee*
9. SPELLING BEE.
10. PIANO, - - Mazurka, Op. 54, No. 2, - - - *Godard*
EDGAR F. KEARNEY.
11. CHORUS. Two Characteristic Southern Songs.
 - (a) Dry Yo' Eyes, - - - - *Landsberg*
 - (b) My Lady Chlo', - - - - *Clough-Leigher*
12. MEANS AND METHODS IN MATHEMATICS.
13. CHORUS, - Gottes Rat und Scheiden, - *Mendelssohn*
ADOLPH SCHNEIDER AT THE ORGAN.

Piano Recital, May 14, 1914.

THE MILLER'S WOOING, - - - - - *Fanning*
CHORUS.

GAVOTTE, Op. 293, - - - - - *Giese*
FRANK WISOKIR.

ARIETTA, - - - - - *Grieg*
ANNA WAGNER.

HUMORESKE, - - - - - *Dvořák*
AARON ROACH.

LOST HAPPINESS, - - - - - *Scharwenka*
EMILY JESSEN.

SONG, - - - - - *MacDowell*
WILLIAM MORGAN.

THE MINUET, - - - - - *Leopold Damrosch*
JUNIOR CHORUS.

AT HOME, - - - - - *Grieg*
GEORGE KRAUER.

SWEETLY SINGING, - - - - - *Orth*
ALFONSO NOSTA.

BALLET DANCE, - - - - - *Ehmant*
EMMA KINGSLAND.

GAVOTTE, - - - - - *Geibel*
AUGUST MASSA.

MAZURKA, Op. 24, No. 3, - - - - - *Chopin*
LEO HEIDELBERGER.

MOONLIGHT, - - - - - *Fanning*
CHORUS.

DAILY SCHEDULE.

MORNING PERIODS.

8-8.10	PRAYERS.	LITERARY DEPARTMENT.		MUSIC DEPARTMENT.		MANUAL TRAINING.
8.10-8.40	Spelling, Grades 1, 2, 3, 4, 5.	Arithmetic, Grades 7, 8.	Algebra.	Piano.	Organ. Tuning.	
8.40-9.20	Reading, Grades 1, 2, 3, 4, 5, 6.	Arithmetic, Grades 7, 8.	Algebra.	Piano.	Tuning.	
9.20-10	Language, Grades 1, 2, 3, 4.	Elementary English. English, 1st year. " 3d year.		Piano.	Organ. Tuning.	
10-10.10	RECESS.					
10.10-10.50	Arithmetic, Grades 1, 2, 3, 4.	English, 4th year. German, 1st year.		Piano.	Organ. Tuning	
10.50-11.30	Nature study.			Piano tuning. Harmony and counterpoint. Senior harmony. Sub-senior harmony. Junior harmony. Point music notation.		Caning. *
11.30-11.40	RECESS.					
11.40-12.15				Piano.	Chorus class. Tuning.	Caning. *
12.15-1.15	DINNER HOUR.					

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

	LITERARY DEPARTMENT.		MUSIC.	MANUAL TRAINING. PHYSICAL CULTURE.
1.15-2	Geography, Grade 4.	Latin, 3d year. English, 2d year.	Harmonic notation. Piano. Point music notation. Organ. Tuning.	Manual training. Domestic science. Cord and raffia. *
2-2.45	U. S. History, Grade 3.	History of Great Britain and Ireland. German, 2d year.	Piano. Tuning.	Caning. Mattress work. Domestic science. Physical culture. *
2.45-3	RECESS.			
3-3.30	Geography, Grade 1.	U. S. History, Grades 1, 2.	Piano. Organ. Tuning.	Physical culture. Caning. Mattress work. *
3.30-4	Geography, Grades 2, 3.	Latin, 2d year. Commercial arithmetic and Business law.	Piano. Organ. Tuning.	Physical culture. Reed work. Caning. Mattress work. *
4-4.30	Slate writing. Kleidograph.	Typewriting.	Piano. Organ. Tuning.	Caning. Physical culture. *
4.30-5	Typewriting.		Piano. Tuning.	Caning. Physical culture. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.
 Class in physical culture for older girls, three evenings each week.
 Physical culture class from 5-5.30 every day.
 Harmony, counterpoint, organ and piano practice every evening until 8.30.

LIST OF PUPILS.

ALEXANDER, MAX	LUPPINO, ANTHONY E.
ALOI, LUCIO	LYONS, JOSEPH
APPELLO, JOSEPH	LYONS, THOMAS
BAUER, ADOLPH K.	MAHLER, SIMON
BENNETT, MILTON(WILLIAMS)	MARESCA, LOUIS
BRAND, WILLIAM J.	MARKS, ROBERT
BREEMAN, CORNELIUS	MASSA, AUGUSTINE
BROWN, CHARLES J.	MEALEY, EDWARD J.
CAMPBELL, EDWARD K.	MEYER, DOUGLAS A.
COHEN, ELMER R.	MOREL, PAUL
DENK, LOUIS	MORGAN, WILLIAM F.
DERFUS, ALBERT	MURRAY, HENRY V.
DIAMOND, SAMUEL	NOSTA, ALFONSO
DOBLER, HERMAN	PECORE, ROBERT
DONNELLY, EDWARD M.	PILATA, MICHAEL
EARLY, JOHN CRAWFORD	PITCHARSKY, DAVID
FOURNIER, WILLIAM A.	PRINCE, FRANK
GIBBONS, JAMES J.	REILLY, EDWARD J.
GOLDBERG, JULIUS	RICE, CARL G.
GURRIELL, CLARENCE	RITTER, RODERICK L.
HARRY, ORLANDO J.	ROACH, AARON I.
HEIDELBURGER, LEO	RUTKOWSKI, BERECK
HOLST, HAROLD	SABEL, HARRY
HOTCHKIN, HAROLD	SCHNEIDER, ADOLPH E.
ILER, GEORGE C.	SICHEL, HERBERT
JENSEN, LOUIS	SMITH, ERNEST
JOHANNIS, ADOLPH	SWEZEY, CHESTER H.
JOHNSON, JOHN	TAFERNER, THEODORE A.
KEARNEY, EDGAR F.	THIELEMANN, CHARLES
KOEPPE, JAMES	TRASI, DOMINICK
KRAUER, GEORGE D.	VAN DYCK, JOHN
LEWIS, WILFORD	WINTERER, ROBERT
LOEWENSTEIN, MILTON	WISOKIR, FRANK
LUNDBERG, ROBERT C.	

ABRAMS, ANNIE M.
 ASKENAS, RACHAEL
 AVALLONE, CAROLINE
 BALDWIN, VASHTI
 BIASI, MARY J. DI
 BLAUSTEIN, FRIEDA A.
 BRUNI, VERA
 CURTIS, FLORENCE M.
 EASTBURN, WINIFRED S.
 FEINSTEIN, MARY
 FENDRICH, BELLA M.
 FLINT, MILDRED
 FRIEDLAND, SARAH
 HERRMANN, LYDIA
 JESSEN, EMILY A.
 JOHNSON, ALICE
 KELLEY, HANNORA
 KINGSLAND, EMMA

LANSING, GENEVIEVE M
 MANEE, MAY
 MOSES, EDNA M.
 OLIVER, SADIE
 PAVIA, ANNIE
 PENNELLS, SADIE
 PENNY, M. MARGUERITE
 SCHAFER, HELEN
 SENOS, IRENE
 SIEVERT, FRANCES E.
 TAUB, ROSE
 VACIRELLO, TERESA
 VAN ETEN, OLIVE M.
 WAGNER, ANNA
 WALSH, MARION G.
 WARSCHAUER, ANNIE F
 WOLOVER, WINIFRED

